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The News-Magazine of Art



"SLOW TRAIN," BY THOMAS H. BENTON.

Acquired by Thomas Beer, Author of "Mauve Decade," "Hanna," Etc.

[See Article and Another Illustration on Page 8]

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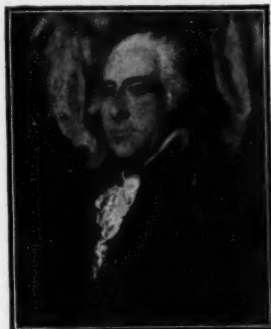
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What They Say

FILLS A NEED IN LIFE—

"THE ART DIGEST fills a real need in my life, and I hope I shall never have to be without it. I have watched its development with ever increasing interest and marvel at what you have accomplished single-handed. I am glad that help has come at last, and I know that while you will doubtless work just as hard, the load will seem lighter with responsibility shared."—Mrs. George P. Conger, Minneapolis, Minn.

"MOST INTERESTING OF ITS KIND"—

"To me your magazine is decidedly the most interesting of its kind. I was always very happy to receive it, and have recommended it to many other artists who are now subscribers."—John Petrina, Brooklyn, N.Y.

PLEASURE IN SUCCESS—

"THE ART DIGEST is my joy, has been from the first number, and the success which is coming so rapidly (which indeed has come) gives me great pleasure."—Dewing Woodward, Coral Gables, Fla.

"SUPREME IN ITS CLASS"—

"I value THE ART DIGEST highly. It is supreme in its class."—Miss Mary L. Hall, Cincinnati, Ohio.

"WITHOUT A DERRICK"—

"This subscriber is always very pleased to see it in the mail bag. She likes the form of it, for it can be held and read without a derrick to assist. She likes the matter and almost all the illustrations,

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and those she does not like she knows have their purpose, no doubt, in presenting all facts possible. She also knows that she knows nothing, but enjoys acquiring what she can as easily and as greatly as presented by THE ART DIGEST.—*Florence Eckert, St. Augustine, Fla.*

"UNBIASED AND UNCOMMERCIAL"—

"As editor and founder of THE ART DIGEST I think you are doing a very good job in keeping it unbiased and uncommercial. I sincerely hope that with the influence of your magazine you will help keep a balanced state of mind in the art world."—*James Scott, Milton, N.Y.*

A FIRST NECESSITY—

"THE ART DIGEST to me is one of the first necessities as well as pleasures of my intellectual life, and I can assure you I never lose a chance to speak its praises, and mean to use it as a Christmas present to as many friends as possible."—*Mrs. Joseph D. Hitch, New York.*

"FROM ITS FIRST ISSUE"—

"I have liked the little magazine very much from its very first issue. It covers art matters and things related thereto better than any other publication of the day."—*Otto C. Wigand, Stapleton, S.I.*

REASSURED—

"After your magazine had absorbed THE ARGUS, being a good San Franciscan, I was somewhat concerned for fear the western field would be eaten up in the larger maw of the metropolitan centers, but it was with pleasure and much gratification that I find THE ART DIGEST believes in the Pacific Coast about as much as THE ARGUS did. Congratulations on the up-to-date and excellent way in which you handle the very abstract subject of art."—*Anita Day Hubbard, San Francisco, Cal.*

USEFUL AT SKIDMORE—

"I shall certainly encourage my students in Art History and Appreciation to subscribe to the magazine. It fills a real need, and is a magazine I do not wish to be without."—*Marion D. Pease, Skidmore College, Saratoga Springs, N.Y.*

CRITIC VS. ARTIST—

"I like your paper, but I do think you glorify the critic more than the artist."—*John F. Carlson, Plainfield, N.J.*

"DOING A GREAT WORK"—

"I feel that you are doing a great work with this magazine and I am doing my utmost to interest prospective subscribers."—*Prof. W. T. Dickinson, Milwaukee, Wis.*

"A VERY GOOD JOB"—

"I think you are doing a very good job, and I must confess to enjoying the essentially 'human', personal note in the editorials."—*J. Donald Young, New York.*

INVALUABLE FOR ITS NEWS—

"Though we take THE ART DIGEST at the Museum and I could read it there, I find such real interest in the magazine that I want to have one on hand at home. Therefore I wish to become an Annual Patron for a three year renewal. I find your magazine invaluable for keeping one in touch with art news generally and I would not know where else to turn for just the service you give. I also agree heartily with your feeling that such a magazine should be 'unbiased and uncommercial.'"—*Hazel B. King, Oberlin, O.*

"INTERESTING, ENTERTAINING, USEFUL"—

"I find THE ART DIGEST the most interesting, entertaining and useful magazine on art that I have ever read."—*Mrs. A. Grover, New York.*

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Volume IV

Mid-November, 1929

Number 4

Academy Hangs Prize Work Sideways; Gets Yards of Publicity



"Full Tide," by Frederick J. Waugh. The Edwin Palmer Memorial Prize, National Academy.



"Near Monterey," by Arthur Hill Gilbert. The J. Francis Murphy Memorial Prize, National Academy.

Anyone who thinks that the National Academy of Design is a moribund institution, and lacking in enterprise, is mistaken. Apparently it pulled a publicity "stunt" for its winter exhibition that would do credit to any of the professional press agents of New York, from Ivy Lee down. It was decidedly clever, though not exactly original. The Academy sprung on the public a "sensational picture," thereby taking a leaf out of the manual of the Royal Academy in London, which always hangs a painting for the press to rave about. But it did better than the Royal Academy, for it hung the picture sideways, thereby taking a leaf

out of the manual of Carnegie Institute. Then, last of all, as the picture hung on its side, it awarded a prize to it.

Here is the story, arranged more or less in chronological order:

Last fall (1928) at Carnegie Institute's International was shown Edwin W. Dickinson's "The Fossil Hunters." Although by no means a modernist work, for everything in it is most correctly painted, it presents a puzzle. In the center is an old man and something that looks like a death mask. At the top is a young woman, almost standing on her head, and at the bottom is another, in conventional position. Perhaps the artist infers that they are the "fossil hunters," for young women of a certain class, as the world very well knows, prey upon fossilized old men with fortunes, and the gaunt limbs of Mr. Dickinson's old man are clothed in a style that suggests money in the pockets. (This is THE ART DIGEST's own fanciful interpretation, and Mr. Dickinson afterwards denied his picture had any meaning, but what does an artist know about such things?)

Anyway, the Carnegie jury of 1928 accepted the picture. The hanging committee tried to make heads and tails of it and hung it—upside down. After a couple of weeks the artist found out about this and telegraphed Carnegie Institute to turn it over. The Pittsburgh papers found out, and printed long stories, with reproductions. THE ART DIGEST then described the incident and reproduced the picture (Mid-November, 1928).

The National Academy's jury of selection accepted "The Fossil Hunters," and the jury of awards gave it the second Altman prize of \$500. A day or two after the newspapers printed the list of prize winners, out popped the story that the National Academy had hung it sideways and judged it that way. All the papers featured the

yarn under big headlines. It was fresh news for the metropolis, if not for Pittsburgh.

The New York Times made it clear that the pictures had already been hung before the jury of awards, following the jury of selection and the hanging committee, composed of Roy Brown, Sidney Dickinson, Ernest L. Ipsen, Leon Kroll and Robert H. Nisbet, saw them. This, according to the Times, made it certain that the jury had granted the prize with the picture turned on its side. The "mistake" was not discovered until Robert Gray, the official photographer, took it down to get a better light. Then he noticed pencilled notations reading "Top" and "Bottom" on the reverse of the frame. The jury, whose award had already been announced, was then sum-



"A Medieval Saint," by Harry W. Watrous. First Altman Prize.



"Soirée Intime," by Ivan G. Olinsky. The Carnegie Prize, National Academy.



"Samuel H. Baker," by Mitchell Fields. Barnett Prize.



"Portrait," by Gertrude Fiske. The Thomas R. Proctor Prize.



"Margery and Little Edmund," by Edmund C. Tarbell. Isidor Medal.

moned, and, after consultation, telephoned to Mr. Dickinson, saying that they liked the picture just as much right-side-up as sideways, and sustained their decision.

When the *Times* telephoned to Mr. Dickinson at Provincetown he very modestly said he hoped the picture would be given no publicity except what it was entitled to through merit. And that seems to absolve the artist.

Maybe the hanging committee actually

did make a "mistake." But since all really good Academicians read *THE ART DIGEST*, it is hard to believe that somebody's tongue was not in somebody's cheek.

No list of the prize winners is presented, because, following its custom, *THE ART DIGEST* is herewith reproducing all of them, correctly captioned.

The incident of "The Fossil Hunters" caused some of the papers to declare that the Academy was headed toward mod-

ernism, but Mr. Dickinson's puzzle picture is not modern in any sense, and all the other prize winners are distinctly academic. Six of the nine awards went to Academicians or Associates. However, of the 438 pieces of painting and sculpture accepted, only 68 were by Academicians and Associates, and 308 were by non-members. More than 2,000 works had been submitted.

It is too early to make a symposium of what the critics think of the Academy.

Free Admission

Abolition of all admission fees, systematized publicity and evening openings are among recommendations made by the royal commission which was appointed two years ago by the English government to survey and report on the nation's museums and galleries. H. V. Lanchester discusses its final report in the *London Sunday Observer*.

"Every form of publicity," he writes, "is considered and regarded as acceptable. The value of continuous contact with the press is made a point of; notification of important acquisitions, with illustrations, should, it is urged, be forwarded in advance with a date for release, in order to afford the journal's correspondent ample time for an article or judicious comment. Advertisements and posters are also advocated. These, if deal-

ing not only with the exhibition itself, but also with the large range of publications that every museum ought to issue, might achieve their primary purpose at small cost, owing to the returns from increased sales.

"The commission takes a no less liberal view in regard to the practice of having admission fees on specific days. It is pointed out that when fees were charged at the Victoria and Albert Museum on three days per week, the resulting annual income was the trifling sum of less than £1,000, a very poor equivalent to the loss of public attendances and consequent educational influence.

"Taking all our national institutions together, the total abolition of admission fees would only increase the cost of maintenance from £1,155,000 to £1,166,000, a difference of less than 1 per cent. It is affirmed that this trifling saving is achieved at the cost of 'a great educational loss.'

"Evening opening would be reinforced by evening lectures, both technical and popular. Examples are quoted showing valuable re-

sults from these, while we have but to glance at the U.S.A. to realize the benefits of a more intimate connection between the museums and, not only the elementary schools—which exists to some extent—but also the secondary and public schools.

"It has been contended that students are placed at a disadvantage when there are no 'reserved' days, but in practice, as at South Kensington, this has not been found the case; even at the National Gallery there are more trade copyists than actual students. The later museums, such as Cardiff, are tending more and more towards the provision of special galleries and study rooms for students, and as many collections will admit of the withdrawal of specimens temporarily, this is the more satisfactory arrangement."



"The Convalescent," Edith M. Prellwitz. Shaw Memorial Prize, National Academy.

New Carnegie Record

Carnegie Institute's 28th international is breaking all attendance records. On Sunday, Nov. 10, 14,235 persons visited the show, establishing a new Sunday record and bringing the total to about 80,000, which is 15,000 more than the same 1928 period.

Following its six-year custom, the Institute has offered a \$200 prize for the most popular picture. The vote will be taken from Nov. 17 to Dec. 1 inclusive, each visitor during the two weeks period being given a ballot on which to record his choice.

Salable

Miss Antoinette Sabel of the Civic Bureau of Art and Music has organized for the professional artists of Los Angeles, a December exhibition of "salable" art, with no fee and no commission. It will be a Christmas affair.



"The Fossil Hunters," Edwin Dickinson. Second Altman Prize, National Academy.

Boston's Own

A. Lasell Ripley's "Fête Under the Trees" and Harry Sutton, Jr.'s "Surf, Bermuda" and "Twilight, Bermuda" will fight it out at the Boston Art Club's current exhibition of contemporary water colors for the \$300 purchase prize, to be awarded by ballot of the club members. The eligible pictures were selected by a jury composed of Frank W. Benson, John Whorf and Charles Curtis Allen. Boston is the "water color capital" of America.

"A condition somewhat akin to that so often found in the political world exists in this show," writes Albert Franz Cochrane in the *Boston Transcript*. "The quasi-political aspect of the situation comes into play by the jury's action in choosing two water colors by one artist and another of a second painter's work. On the face of it, Mr. Sutton would seem to have the advantage in the unusual selection—two against one—but possibly a split in the votes between his companion sketches will result in victory for Ripley!"

"But there is a more serious aspect to the unprecedented choice of two paintings by the same artist for possible recognition. Admittedly, it is a double share of honor for the fortunate one. But it implies and doubly emphasizes the jury's conviction that of the remaining group of paintings there is none worthy of consideration.

"Such conviction, while daring, is difficult of substantiation. Seldom does one run into a work of art that will not stand association on a basis of equality with at least several other paintings in the exhibition in which it is found.

"On the whole, the exhibition about measures up to the usual standards—strength in landscape and marine subjects, unfortunate weakness in figure, interior and portrait studies, average in flower painting."

Alice Lawton writes in the *Boston Post*: "The general effect of the exhibition is one of pleasure, fresh color, a spontaneity of feeling to be expected from work in this medium, if well handled, and much good craftsmanship."

Big Denver Show

The Denver Art Museum is holding through November an exhibition of XIXth century French art, comprising paintings, prints and drawings lent by the leading museums, New York dealers and local collectors. Ingres, Delacroix, Renoir, Pissarro, Degas, Corot, Millet, Daumier, Manet, Sisley and Rodin are some of the famous names.

The Minneapolis Institute sent Sisley's "Sandy Beach at Sarthe." Pissarro's famous "Street Scene" is lent by Albert Kahn of Detroit. Daumier is represented with "Les Saltimbanques," lent by the Wadsworth Atheneum, Hartford, by two lithographs from Frederick Keppel, New York, and two more recently presented to the museum by Walter Heinenrich. From Durand-Ruel, New York, came Renoir's "Baigneuse au Chapeau de Paille"; from the Fine Arts Gallery of San Diego, Courbet's "The Silent Pool."

The Wildenstein Galleries, New York, lent Renoir's "Les Laveuses" and Pissarro's "The Return from the Fields." Six nudes by Rodin came from the Worcester Museum. A collection of prints from Frederick Keppel covers the whole field of XIXth century French graphic art.

Princeton Acquires Rare "Danube" Picture



"Christ and the Wise Men," by Wolff Huber (1510-1545).

The Museum of Princeton University has just acquired an old master of a school and period that, in America, make it almost sensational. It is a painting representing the infant Jesus among the wise men by Wolff Huber (1510-1545) which was originally in Stift Nonberg, near Salsburg, Austria, and it belongs to the so-called "Danube school." The work was brought to this country this fall by the firm of E. and A. Silberman, of Vienna and New York, and was acquired for Princeton by Dr. Frank Jewett Mather, head of the university's art department, who recognized its rarity and its importance in art history.

The "Danube school" is almost unknown

in America outside of the collection of Dr. Barnes of Merion, Pa., who treasures several examples along with his modernist collection. By the term is meant paintings originating in countries adjacent to the Danube in the XVth and XVIth centuries. Their characteristics are lively coloring, romanticism and originality. Altdorfer and Huber were the outstanding masters of the school. Both are mainly represented in the Vienna Museum and in Stift Nonberg. Works by Huber are especially rare, for he died at the age of only 35.

The public does not generally know of the treasures that are at Princeton, which have been chosen mainly for their value in elucidating the history of art.

Horrible

"Announcement from the office of the architect of the Capitol," says the *Washington Post*, "that nine more statues are being prepared for Statuary Hall will bring sighs of despair from those who have hoped to preserve an artistic atmosphere about the Capitol. Every time a new statue is added to this crowded hall plans for erection of a separate hall of fame, or some other disposition of the statuary, are discussed, but nothing is done. Word that nine additions to the collection are contemplated should stimulate action.

"Statuary Hall has been overcrowded for years, but that does not hinder ambitious states from sending marble or bronze effigies of their famous sons to occupy the front rows. There are now fifty-eight pieces in the room, and those undergoing the process of sculpture will bring the total to sixty-seven. But the end is not yet in sight. Each state has a vested right to enter two of its worthies, and no state can be expected to refrain because its heroes will obscure those of some other state.

"Those who lament the condition of Statuary Hall should feel encouraged by the promise of overproduction of effigies. With

ninety-six counterfeit presentments the nation will be shocked into action. What the Hall needs is drastic downward revision."

Copeland Pictures Shown

Dr. Ernest Copeland, who was president of the Layton School of Art and a trustee of the Layton Art Gallery until his death last September, bequeathed his collection of pictures with a few exceptions to the Layton Art Gallery. The collection is on exhibition at the gallery through Dec. 4. Dr. Copeland also left one-third of his estate to the endowment fund of the school.

"There is hardly a picture in the collection," writes the critic of the *Milwaukee Sentinel*, "which does not have some anecdote connected with it which is typical of the doctor's love for nature, his love for beauty, or his desire to encourage the struggling artist. Many of the pictures were purchased long before the painters had achieved fame. Some were bought from showings in Milwaukee when the artists were accused of being too modern, but whose work seems strangely conventional in the light of the past decade.

"Dr. Copeland was a champion of art as a hobby for the business man. He told his colleagues that the only way to learn about pictures was to buy them."

An Author and a Critic Acquire Bentons



"Baptising." Drawing by Thomas H. Benton, bought by Dr. Frank Jewett Mather.

That the intellectual element in Thomas H. Benton's art is one of its most desirable qualities, seems to be answered by the question, "Who buys his pictures?" From the exhibition just held at the Delphic Studios, New York, Thomas Beer, author of "Mauve Decade" and "Hanna," acquired the large painting entitled "Slow Train." And Dr. Frank Jewett Mather, of Princeton University, bought "Baptising" from the Holy Roller Camp Meeting series.

There is an analogy, if no resemblance, between Benton and "Pop" Hart, for he is doing with remote and picturesque Americans much the same that the Coytesville wanderer has done with Mexican peons. He makes them the subject of witty and poignant, and sometimes deep, character sketches. Lewis Mumford wrote recently in *Creative Art*: "The Missouri village, with

its shambling Main Street; the Arkansas hill-billy, the Texas oil well, the Tammany politician, the New England fisherman, the Mississippi negro; the power plant, the street excavation; the robust, the venerable, the seedy, ancient pride and equally ancient out-at-the-elbow or down-at-the-heelness—all these are part of Mr. Benton's great canvas, as one by one the details unroll. The same architectural statement, the same mordant and relentless eye, the same vitality of design in the small landscape as in the largest mural. . . ."

The Delphic Studios exhibition included four inimitable sets of drawings having to do with "King Cotton," of the far South; "The Lumber Camp," of the West Virginia, Tennessee and Kentucky mountains; "Holy Roller Camp Meetings," of the Cumberlandlands, and "Coal Mines" of West Virginia.

over again, were discovered, the outer layers removed, and the brilliant tints of the old paintings regained."

Throngs See English Art

The retrospective exhibition of English painting which opened in Brussels last month under the auspices of the Anglo-Belgian Union is having a marked success. On a recent Sunday the paid attendance was 15,000. The cost of the show will probably be covered by the revenue from admissions and catalogues.

Memphis Artist Dead

Miss Mary Solari, artist and writer, died in Memphis, Tenn., at the age of 80. She studied for years in Florence, Italy, and was the first woman admitted to the Accademia. Last January she presented her art collection to Christian Brothers College.

Mrs. Nevin, Sculptor, Dead

Josephine Welles Nevin, sculptor, died at Saranac Lake after a year's illness. Mrs. Nevin, best known for her portrait busts, was a member of the National Association of Women Painters and Sculptors and the Darien Guild.

The Italian Show

Il Duce's personal appeal to the private collectors and public institutions of Italy in behalf of the exhibition of Italian art at Burlington House in January, has met with such enthusiastic response that the organizers will have difficulty in finding wall space for all the master works placed at their disposal. More than 90 per cent of the pictures invited have been promised, making the general aim of the show, "to present Italian art from Cimabue to Segantini, the early XIIIth to the late XIXth century" an unquestioned success.

"For reasons of expediency," says the *London Times*, "no announcement has been made so far as regards the pictures to be sent from the Uffizi, the Brera, and other royal collections, beyond the fact that they will include many masterpieces of the highest importance and incalculable value. It is, however, stated on good authority that they will include Botticelli's masterpiece, 'The Birth of Venus,' now in the Uffizi Gallery. This picture was painted by Botticelli for Lorenzo di Picafrancesco de' Medici. . . ."

"From the private collections of Italy we are promised works that will come as a revelation to students, such as the 'Annunciation,' by Boccaccio Boccaccini, lent by Prince Concompagni, and the two superb portraits of cavaliers, one in pink, the other in black, by Moroni, from the Moroni collection in Bergamo; the Cimabue 'Madonna,' from the Guarini collection in Turin, and the Antonello da Messina portrait from the Malaspina collection in Pavia. Above all, thanks are due to Prince Giovannelli for allowing his wonderful Giorgione 'Tempest' to leave his palace in Venice for the term of the exhibition. . . ."

"Several of these works can only be called the property of 'collectors' in a manner of speaking; they are, in fact, single possessions. Consequently they are not only unknown to the tourist, even when he has special privileges, but to Italian connoisseurs, unless they happen to be intimate friends of the owners. There are important pictures that Commendatore Modigliani himself, with all his opportunities as Director of the Brera, had never seen until this occasion.

"It is safe to say that this exhibition of Italian art will be absolutely unique. Nothing like it has ever been arranged, even in Italy, and it can never happen again. From the point of view of the Italian Government the principle acted upon has been that, if the thing were to be done at all, it must be, for reasons of national prestige, done as well as it could possibly be done, and that such an effort must not be robbed of its importance as a 'gesture' by repetition."

Old English Portraits

"Here you will find noble lords and ladies, charming youths and maidens, all superbly painted and adorned in the gorgeous attire of the XVIIIth century," says Robert C. Vose, Boston art dealer, in his foreword to the catalogue of an exhibition of portraits by early English masters which will last until Nov. 23. "Our collectors are fast learning," he continues, "that nothing can give quite the atmosphere of beauty, refinement and elegance, or so splendidly decorate a fine room, as can these portraits by masters of the greatest school of portraiture the world has ever seen."

In the exhibition are works by Reynolds, Lawrence, Romney, Kneller, Shee, Beechey and Shayer.

Icons at London

A large exhibition of Russian icon painting is being held this month at the Victoria and Albert Museum, London, by courtesy of the Soviet government. Nearly 150 examples are included, ranging from the pre-Mongolian epoch through the Medieval schools to the early years of the XIXth century, the time of the decadence and passing of the art.

"Connoisseurs who visited Moscow during the last ten years," said the *London Sunday Times*, "have repeatedly agitated for such an exhibition. However, the authorities did not feel justified in subjecting the icons to the risks of transport until the work of restoration had been completed.

"The restoration has been a notable episode in artistic history. The icons having been hung in sombre smoke and incense-filled churches in some cases for more than eight centuries, their colors were hidden by layers of soot, and suffered greatly in the damp air of the Russian north. They suffered also from vandalistic efforts at restoration. By means of X-rays the original pictures, which in many cases had been painted over and

A Rembrandt That Dr. Van Dyke Approves

It is easy enough for an American millionaire to acquire just an ordinary Rembrandt, one that bears the authentication of Dr. von Bode, Dr. Hofstede De Groot, Dr. Valentiner, and the other recognized experts, who have written the big heavy volumes that rest sedately on the shelves of every dealer in old masters. But Robert Treat Paine, 2nd., Boston collector, has obtained from Robert C. Vose, Boston dealer, a panel that is approved by Dr. John C. Van Dyke as "one of the forty or more pictures that can be assigned authentically to Rembrandt." He wrote almost a panegyric on it for "Rembrandt and His School," the book which a few years ago caused such a sensation in the art world by questioning the authenticity of nearly all of the Rembrandts that have been sold as such in an art world that, he says, has persistently ignored his pupils.

The picture is the famous portrait of Liesbeth, sister of Rembrandt, from the collection of the late Prince of Liechtenstein, done in the master's 26th year, the same year in which he painted the "Anatomy Lesson."

In his book Dr. Van Dyke said: "This portrait is profound. The face is an epitome of all that is typical, sensitive, noble and refined in Dutch girlhood. It is a wonder and marvel and becomes more wonderful and more marvelous the longer you look at it. Keep on looking at it for five or ten minutes, and let it unfold to you its own depth, subtlety and penetration. No one but a great master could do such a work as that."

"Look at the picture for the emotion in it, the feeling of the artist. Do you not feel the intense sympathy that accompanied the painter's complete understanding of the



Rembrandt's Portrait of His Sister, Liesbeth.

model before him? Has he not fathomed the depths of that gentle personality and then bodied forth his findings with tenderness and truth? Can you not see that the serious sadness of the face was not alone with the model, but also with the painter? . . ."

An Art "Exam"

During the last four years Helen C. Whitmer has been docent at the Carnegie Institute's internationals. At stated hours she takes groups of visitors on a tour of the rooms, and talks to them about the pictures. This year she has had printed a veritable examination paper, in which she asks "Pertinent Questions" calculated to pique the visitor's interest and make him tarry long in the galleries.

Here are a few examples. In the "Large American Room," the visitor is asked:

1—How many women painters are here represented? 2—Did the jury considering the Pollet picture recognize originality in build or was the subject matter paramount? 3—In how many landscapes does the sky play an important part? 4—Which landscape containing horses has fine rhythmic movement? 5—Why do we say the painter of number 42 is a naturalist in painting? 6—Find a picture painted with great attention to detail, such as one seen in Chinese art. 7—Which picture most improves on acquaintance?

In the "Large French Room" the questions are:

1—How do we know the third prize winner loved color rather than form? 2—Find two figure painters who approach their subject in distinctly different manners. 3—Find a painter who gives us a satirical view of the law. 4—Find a picture by a celebrated painter of interiors.

And in the "Russian Room":

1—Find an amusing group of paintings by a well-known decorator. 2—Find group in which the painter (a Modern) feels strongly the bulk of objects.

Says Nevinson

All artists who make concessions to other people's wishes, tastes or views cease to be artists.—C. R. W. Nevinson.

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ILLUSTRATED CATALOG WITH INTRODUCTION
BY HENRY MCBRIDE MAILED ON REQUEST

EXHIBITION FROM NOVEMBER 21

AMERICAN ART ASSOCIATION
ANDERSON GALLERIES • INC
30 EAST 57TH STREET • NEW YORK CITY

Will American Makers Steal Designs in Glass and Rug Show?



Transparent Brown Cut Glass. Designed by Simon Gate, Sweden.

The American Federation of Arts, in cooperation with the General Education Board, has launched another of its great international exhibitions at the Metropolitan Museum of Art, preliminary to sending it on a tour of American museums. Last year the display consisted of ceramics, this year it is of glassware and rugs.

American glass and rugs are shown in contrast with the products of other countries. The object is to aid the American industrial art movement, and to foster recog-

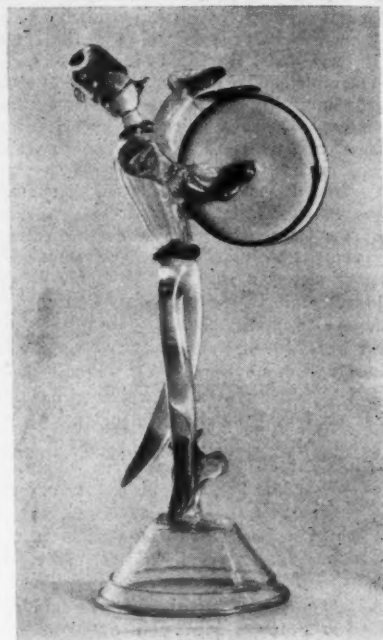
nition of the value of art in life. The foreign nations represented are Austria, Czechoslovakia, England, Denmark, France, Germany, Holland, Italy and Sweden.

The exhibition will be a school for artists and instructors. But what of the American manufacturer? Will it do him any good except to make it easy for him to steal the designs of foreign artists?

The organizers of this exhibition were greatly handicapped by the bitter feeling engendered, especially in France, "by the American habit of copying their designs without returning either remuneration or credit." Prof. Charles R. Richards, director of the division of industrial arts of the General Education Board, asserts in the catalogue that the tide of indignation has run high and finally overflowed, with the result that a boycott was declared against loans to the federation enterprise, as well as to other proposed exhibitions in America.

"The facts in the case cannot be controverted," Professor Richards continues. "In the past, copying forms of the older periods has been the main reliance of the American producer, and, now that new conceptions are being evolved by European designers, the same easy road is commonly pursued to meet contemporary demand.

"The situation accentuates a fact that has always been true in American practice, but which is much more evident now that the




Italian Blown Glass by Maestri Vetrai Muranesi Cappellin e Ci.

modern movement is under way: namely, that very few of our manufacturers pay enough for brains and talent on the designing side of their business to obtain creative results of high artistic value.

"The ethical side of this practice of copying seems to be entirely ignored by the majority of our manufacturers. That the policy is one of simple theft does not appear to trouble their conscience, and one rather appalling phase of the situation is that firms of the highest repute and respectability are found joined with those of lesser standing in this attitude. It is hardly conceivable that industrialists of a rich and powerful country shall go on forever lifting the great part of their artistic ideas from other nations."

The installation of the exhibition is superb. The material was assembled by Richard F. Bach and Helen Plumb, assisted by experts in various countries.



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To date more than a million persons have viewed the All-American sculpture exhibition at the California Palace of the Legion of Honor, San Francisco. Dr. Cornelia B. Sage Quinton, director, believes that this is the largest attendance for any special exhibition ever held. Eighteen sales have been made and several others are under negotiation.

Following the close of the show on New Year's Day, the permanent gifts to the Palace and several loan collections will be on view. Among the gifts are: the XVIIIth century French room, given by Dr. Archer M. Huntington as a memorial to his father, the late Collis P. Huntington, containing paintings, furniture and tapestries; two Oriental rooms, one the gift of Albert M. Bender and the other presented anonymously; two rooms of American paintings, one modern, the other academic; two Sorollas, one the gift of Dr. Huntington, the other of Sir Joseph Duveen; 89 Putnam sculptures, presented by Mrs. Adolph B. Spreckels, the donor of the building; eight bronzes and a marble figure, "Beyond," by Chester Beach, given by Dr. and Mrs. Huntington; a number of rare Egyptian antiquities, the gift of Adolph B. Spreckels, Jr.; two cases of tanagra figurines given by the Misses Alma and Dorothy Spreckels; and a Redfield landscape presented by Miss Marion Huntington.

Included in the loans are: a room of Oriental works belonging to Colonel Charles Erskine, Scott Wood and T. Z. Shiota; a group of sculpture by Theodore Riviere, lent by Mrs. Adolph B. Spreckels; and the Jacob Stern collection of paintings and sculpture.

Many Media, Many Artists in Sterner Group



"St. John." Byzantine Primitive, XIVth C.



"Le Souper." Gouache by André Derain.

A group of paintings, water colors, drawings, etchings and lithographs, from the collection of Marie Sterner, connoisseur and dealer, which will be shown at the American Art Galleries, New York, beginning Nov. 21, and dispersed at auction on the evenings of Nov. 25 and 26, contains many examples dear to the amateur. Among them are the two pictures reproduced above, an old, old Byzantine primitive and a gouache by Derain. The six centuries between them might as well be six millenniums.

The collection, with the exception of nine Byzantine panels, consists wholly of modern

art. In all media the late George Bellows is represented by 54 works, including his rare prints, "Stag at Sharkey's" and "Dempsey and Firpo." There are several works by the late Arthur B. Davies, including an early painting, "Mirrored Dreaming." There is a portrait of Renoir by Zarraga, the last picture ever painted of him from life.

Among the artists whose names appear in the catalogue are Rodin, Seurat, Vlaminck, Laurencin, Matisse, Modigliani, Steinlen, "Pop" Hart, Walt Kuhn, Leon Kroll, Rockwell Kent, Eugene Speicher and Simka Simkhovitch.

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Tom Barnett's Death

Although he was one of the country's best known painters and architects, probably not many in the art world have heard of the death of Tom P. Barnett, on Sept. 23, at the age of 59. He died in Boston, but his ashes were buried in his native St. Louis, where he was one of the city's outstanding architects.

Tom P. Barnett was the son of a well

known St. Louis architect. When only 23 years old he became an architect member of the Chicago World's Fair Commission, and while serving in that capacity was the winner in a national competition for the Cook County Court House.

It was not until 1905 that Mr. Barnett began to paint. He was so successful as a landscapist that he won many prizes and is represented in several American museums.

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M. Bignou Here With "Classical" Renoirs



"La Femme aux Lilas," by Renoir.

A dozen Renoirs, all of feminine subjects, and all confined to the master's ten-year "classical" period from 1875 to 1886, have

been brought to America by M. Etienne Bignou, Paris connoisseur and dealer, and placed on exhibition at Knoedler's, where they are affording delight to art lovers and students. In the list is the 31- by 45-inch canvas, "Le Bal du Moulin de la Galette," which was done on the spot before the artist painted the larger one in the Louvre.

"From this," says the *Sun*, "the collection ranges through various presentations of femininity—from the grace and charm of 'L'Ingenus' and 'La Femme aux Lilas' to Madame Renoir suckling her infant."

M. Bignou in the catalogue analyzes Renoir's earlier art—from 1867 to 1870 under the influence of Courbet, followed by a period of dryness caused by his occupation at the Sèvres factory. Then came the "classical" period, after which "the artist shows a complete change in his work, the blues that had so powerfully prevailed over his palette depart, and their place is taken by rose and carmine, . . . till at last his work unfolds itself in a splendor that few artists can hope to achieve."

Concerning the "classical" period, M. Bignou says: "Every picture of this period shows that all his energies, directed towards the study of ambient atmosphere, naturalism and truth, had, at last, achieved not only life but joy. In their drawing, their spiritual characteristics, their color, they draw nearer to the school of the French XVIIIth century. Renoir resumes the art of Watteau, Lancret and Pater, classic as they are classic."

Renoir with his classicism and his "mastering of the sense of volume," according to M. Bignou, was "the natural link between Monet and Cézanne. If Renoir had not made these discoveries, the brilliant constellation of French artists that is at the present time the pride of the school of Paris, Matisse, La Fresnaye, Picasso, R. Dufy, Braque, Modigliani, Utrillo, Lurcat, Rouault, would not have been able to give free play to the joy of freedom, the vivid sense of color, the power of invention that are the dominating characteristics of their art."

Patterson at San Diego

Robert Hunter Patterson, former assistant in the department of art of New York University, is the new assistant director of the Fine Arts Gallery of San Diego. Mr. Patterson graduated from the Maryland Institute in 1926 and has studied at both Johns Hopkins and New York University. In San Diego his special activities will be giving lectures and conducting an educational program for children.

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Resurrected

It is like a dream—some might say a nightmare—to read accounts in the European papers of the exhibition at the Zurich Kunsthau of "Abstract and Surrealistic Painting and Drawing." In few of the 150 works by 40 artists from various European countries and North and South America will the spectator recognize anything that looks like anything except the extremist art of 1913.

Several extraordinary but "old" media have been used. Instead of paint, Hans Arp put pieces of string on his canvas, and Francis Picabia pieces of straw. Pablo Picasso and Kurt Schwitters used newspaper clippings, railroad tickets and odd scraps of paper. All this sounds very ancient. Is this type of extremism, which was supposed to be dead, going to have a new hearing?

"Some of the titles are surprising," says the London *Observer*. "You see some fragments of a shell and discover in the catalogue that it is a 'Pierrot à la mandoline' by the Pole, Jacques Lipschitz. Others even refrain from titles: the Swiss, Otto Meyer, numbers his works as a musician would number his compositions, and the German, Josef Albers, gives such weird descriptions as 'Wbm/29/8'."

How strangely like the "dear dead past" does this seem.

Grand Central Artists Get \$6,000 in Prizes



"Adobe Village, Winter," by Ernest L. Blumenschein. First Landscape Prize (\$1,000).

At the second annual members' exhibition of the Grand Central Art Galleries prizes amounting to \$6,000 were awarded. In addition there will be given for the work receiving the greatest number of visitors' votes a prize of \$500 contributed by William V. Kelley of Chicago "for the purpose of testing the public's taste in art." The juries were: Bruce Crane, Howard Giles and Charles S. Chapman for paintings and John Gregory, Edward McCartan and Bessie Potter Vonnoh for sculpture.

The awards: Walter L. Clark \$1,000 prize for best figure painting, to Eugene Savage for his already known "Recessionist"; Frank G. Logan \$1,000 prize for best landscape, Ernest L. Blumenschein for "Adobe Village in Winter"; Irving T. Bush \$1,000 prize for best sculpture, to Attilio Piccirilli for "Una Fanciulla"; Mrs. Julius Rosenwald \$500 prize for figure painting, to Charles W. Hawthorne for "Three Women of Provincetown"; William O. Goodman \$500 prize for sculpture, to Mario Korbel for "Sonata"; Howard Heinz \$500 prize for landscape, to Hovsep Pushman for "When Evening Comes"; the "Golden State Prize" of \$500, to Carl Wuermer for "Summer Landscape"; Mrs. John E. Jenkins \$250 prize for sculpture done by a man under 40, to Max Kalish for "Torso"; Harold H. Swift \$250 prize for a work of outstanding merit by a woman artist, to M. Jean McLane for "Devon Beach."

Royal Cortissoz wrote in the *Herald Tribune*: "The first prize has deservedly gone to Eugene Savage for his 'Recessionist'... Most of the work here is of recent origin and it is fresh and inspiring. It represents the conservative wing, but denotes little of its too academic aspects. In general a sympathetic, vitalized outlook upon life is fortified by technique that is not only sound but individualized. It is a good show, both

the paintings and the sculptures recalling us to the energy and the honest workmanship in American art."

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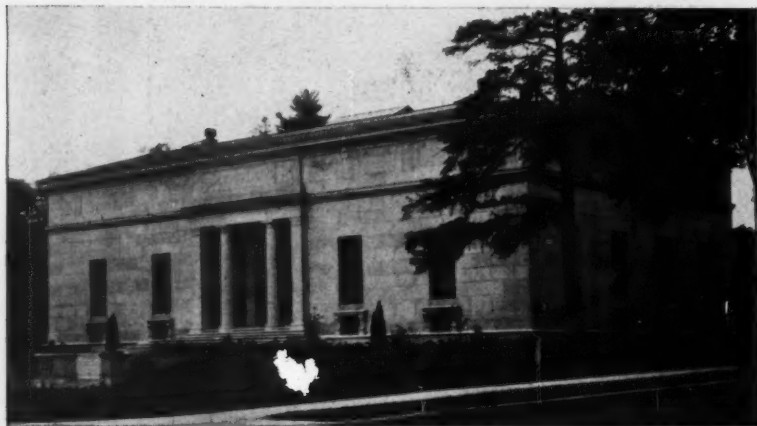
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Crowds Fill America's Newest Museum



The New Currier Art Gallery, Manchester, N.H.

Here is America's newest museum, the Currier Gallery of Art at Manchester, N.H. The formal opening last month was attended by more than 1,400 persons, and since then the galleries have been filled each day. Visitors have come from adjacent cities and from Massachusetts, Maine and Vermont.

A center court on the main floor is surrounded with arcades, leading off from which are the sculpture gallery, the children's room and a gallery for Colonial

furniture. In the latter is to be seen what is conceded to be the finest example of "scenic wall paper" in America. It was removed from the walls of an old mansion at Thetford, Vt., where it was hung in 1819, having been brought from France by a sea captain as a gift to his bride.

The gallery has bought Harriet Frishmuth's fountain figure, "Crest of the Wave," and Frederick J. Waugh's marine, "Surf and Headlands," which were included in the opening exhibition.

Carnegie Unfair?

The West is getting mad about what it calls the partiality of the Carnegie International for Eastern and especially New York art. Criticism of the committees and juries is not limited to Western writers, either. Perhaps the most emphatic of the critics is Albert Franz Cochrane of the Boston *Transcript*, who wants to know why there is a line of demarcation in the art world.

"Without exception," he writes, "all the American members of committees and juries are Easterners. That is interesting. Why? Because with two exceptions, J. Ward Lockwood of Taos, New Mexico, and Adolph Berson of San Francisco, no painter

in the International hails from beyond Illinois. The majority are New Yorkers.

"Perhaps the far West has no art. . . . Judging from the absence of all other painters from those parts one might well surmise that the West is as arid of art as is its vast deserts of water. Else, surely, the Carnegie jury would have heard of it, possibly even seen some of it. Such is the argument of logic. But, fortunately for the lands to the west of the Rockies, Mr. Berson's lone composition deluges both argument and logic with an ocean of doubt."

Aline Kistler writes in the *San Francisco Chronicle*: "A careful survey of the paintings shown and a glance at the lists of the participating artists of this and the two previous years, brings to light no representative Western painter. There are one

or two artists who still claim some allegiance to the West, but their work is more closely allied with the East where they have earned their reputations.

"This total disregard for artists of California shown in the Carnegie International is somewhat typical of the general attitude throughout the East. To galleries and collectors on the Atlantic Coast, the three thousand miles of land present a formidable barrier to artistic curiosity."

Another Pacific Coast critic, in a letter to *THE ART DIGEST* says: "Several years ago, I talked and wrote to Homer Saint Gaudens about the fact that the western part of the United States seemed to have no art existence in the International. He replied and seemed to believe that if an artist is of any importance his work turns up in New York and may be invited or submitted to the International from there.

"The truth of it is that a psychological and economic difficulty cuts the West out of the International. If they can afford the expense of shipping their work east from California to submit it to the jury of selection, the artists of the West know that there is not the slightest use, because the friendships and the group association simply preclude them from the fair consideration of a jury composed of New York men. They are not of them."

Florence Wieben Lehre of the *Oakland Tribune* is tame in her criticism—that is, tame for her. She simply says: "It is indeed a pity that in this, America's greatest annual art event, the western United States again is not fully represented."

Industrial Art

Sidney Blumenthal, president of Sidney Blumenthal & Co., New York, advocates the formation of an institution to act as a coordinating factor between creative artists and manufacturers of industrial art objects. At a luncheon attended by department store owners and executives Mr. Blumenthal said:

"The manufacturer today who brings out an article which has in it an art element must work haphazardly and without much knowledge as to whether his particular product fits into any broad scheme of decoration or even as to whether it is of the greatest possible utility in connection with other articles in the same line. The artist, on the other hand, frequently works in the dark unaware of whether his ideas are fully adapted to style trends, to the materials in which they must be carried out, and to the wishes of the buying public."



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Belfast Dedicates Its New Art Gallery



First Unit of the New Belfast Art Gallery.

The completed half of the new Belfast Art Gallery has been officially opened to the public by the Duke of Abercorn, Governor of Northern Ireland. Although James Cumming Wynne's design for the building was selected in 1914, construction was not begun until 1923. It is built in three stories, the ground floor containing lecture rooms, administration offices and a reference library; the first floor the museum exhibits and the second floor the art collections. There are two sculpture galleries—one for modern examples and the other for classical.

Sir John Lavery, distinguished native son, presented the new gallery with 33 of his own paintings, estimated to be worth around \$150,000. The Governor in his opening speech congratulated the city on the gift.

He said: "His very fine collection of portraits will carry on the history of your city, and will always be a great tribute to this distinguished Belfast. I would like to refer also to your wisdom in acquiring the collection of modern pictures, housed for a time in the Tate Gallery, London, and which you have now over here."

Oklahoma Exhibitions

The Association of Oklahoma Artists will open its annual exhibition at the Harbour Longmire Salon, Oklahoma City, on Nov. 16. The show is sponsored by the McDowell Club.

During the month of November, the Kiowa Indian exhibition, consisting of work by Steve Mopope, Spencer Asah, Jack Hokeah, Monroe Satoke and James Auchiah, is being held at the Roosevelt Junior High School, Chickasha. Leonard Good is the sponsor.

"Ponsen" and Not "Ponain"

It was Tunis Ponsen (not "Ponain" as THE ART DIGEST erroneously printed it) who won the Martin B. Cahn prize at the Chicago Art Institute's annual. A special "School of Handwriting for Those Who Write Titles on the Backs of Photographs" would help a bit in the art world.

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New York Season

The most important of all New York art events in the last fortnight was the formal opening of the new Museum of Modern Art on the twelfth floor of the Heckscher Building. For the next two years the museum's activities will be entirely confined to giving exhibitions covering all the phases of the modern movement here and abroad. Eventually, and very probably at the end of the two year period, funds will be available to erect a museum building and start the nucleus of a permanent collection.

The opening exhibition consists of 98 works, by Cézanne, Van Gogh, Gauguin and Seurat, all but 14 of which are lent by American collectors. The 14 visiting pictures are provided from abroad. "Although these masters are all European," says the museum, "they are, none the less, more the ancestors of modern American painting than any four American painters of the last century. They are, indeed, the strong pillars upon which are builded the painting of the early twentieth century, the world over."

"If you are instinctively hostile to this art," advises Margaret Breuning of the *Post*, "submit yourself to it, let it speak for itself, till you begin, at least, to comprehend what these 'old masters' of modern art have done for us today in breaking from a dead tradition and formulating new means of expression for the outworn cliché and the emptiness of photographic realism. . . . The need of such an institution has been felt so profoundly and called for publicly and privately with such fervor that it is difficult to realize that it is actually a *fait accompli*!"

The most conservative of all New York critics, Royal Cortissoz of the *Herald Tribune*, wrote: "The first impression received from the inaugural show at the new museum is one of the representative character of many of the ninety-eight paintings and drawings. . . . The backbone of the affair is drawn from American collections, which seem to harbor some of the most important canvases in the history of the post-impressionist movement. We wonder if Paris itself could have organized an exhibition throwing as much light upon the subject as this one does. There are nearly forty Cézannes, and though they are not by any means all of equal interest, the group contains some notable landscapes, and in still life, where he was most fortunate, two or three exceptional examples.

"Gauguin, likewise, is in characteristic form, appearing on these walls in a completeness never hitherto matched in an American exhibition, and the same may be said of Van Gogh, while Seurat, in his turn, is shown virtually at full length. The new museum assumes, of course, like every institution of the kind, an educational function, and there can be no question that in assembling the evidence for a much discussed school it has had extraordinary good fortune. It should be added, too, that the pictures are admirably hung. The student is well served."

The critic who has the reputation of being the most radical, Henry McBride of the *Sun*, went about it in this way: "History at times makes the effect of being swift and inexorable. A thought comes to a man of genius that seems to give a new color, a new aspect to life. Just because it requires the spectator to make a readjustment in his point of view, to listen searchingly with his ears to a new set of harmonies, to seek confirmation with his eyes for the new color combinations, the lazy and above all things com-

fortable old world, denies at once the truth of the new thought and very often succeeds in destroying the discoverer physically.

"Then all at once without anything apparently having happened a change comes over the scene. The bones of Edgar Allan Poe, Paul Cézanne, Charles Baudelaire or whoever it happens to be, are disinterred and put in consecrated ground. People actually whisper prayers for the repose of the souls they had been trying to damn but a short time before. . . .

"In reality, of course, these characteristic reversals of public opinion are not so quick—they only seem quick. All the time quiet forces had been busy sowing the seed of the new opinion, usually in the minds of the younger generation, and in reality it is the

coming of age of these young people and their prompt usurpation of the world, that convicts their predecessors of sin and gives the effect of inexorable judgment upon them already mentioned. Even in these swiftly moving times it still requires two decades before the harvest of new poesy and art can be reaped. . . .

"The exhibition is so incontestably serious and so impressively alive that the astonishment will now be general that so many fences had been erected to keep this art from the public. What was the insidious danger of it twenty years ago, or even ten years ago? Nothing other than that it was alive. The Philistine dwells in formulas, and formulas apply to the past, and that is why, I suppose, the born Philistine is always at sea when brought face to face with the art of the present."

Helen Appleton Read wrote in the Brooklyn Eagle: "Despite the fact that modern art has gone over, there are still a great many people who regard the movement as a temporary phase, an apocryphal chapter in the story of art. Showing superlatively fine collections of the works of the outstanding figures in contemporary art will be invaluable in dispelling this misconception."

George Biddle showed at the Rehn Gallery the pictures which are the product of a two-year stay in Mexico. Previously, he had translated into pigment his impressions of Cuba, Tahiti, and the West Indies, and they were both gay and decorative. But, according to the Times, "Mexico seems to have done something to him emotionally. He is no longer limited to the business of making amusing decoration. No doubt composition is as sound as ever—more so, since otherwise one could not respond to the drama and

the terror and the people and the animals of this Mexican scene. . . . In spite of a flat and fluid manner of putting on the paint, the color is singing and surprising."

The Brooklyn Eagle said the pictures this time were "not a gay, witty, sophisticated transcription of happy-go-lucky natives, but sombre pictures of a people whom a cause has made serious, tragic, ferocious, as the case may be."

* * *

Edward Buk Ulreich ("Buk") won the unanimous praise of the critics with his exhibition of Spanish subjects, some of them very large, at Dudensing's. The Herald Tribune: "A blending of the primitive, such as one finds in the lyrical grace of a Botticelli, with the methods of an efficient modern, goes far in the paintings of Buk to produce sensations leading to a cordial acceptance of his work. His exhibition this year at the Dudensing gallery is filled with results of a year's work abroad, during which, while concerned with new ideas, he managed to retain interest in the charming decorative themes peculiar to his past invention."

The Post: "He has always shown power of imaginative creation with a personal idiom of expression. Now his technical equipment is more sound and he conveys these conceptions in a direct, convincing manner."

* * *

Joseph Pollet, one of whose nudes won an honorable mention at Carnegie, showed thirteen canvases, including figures, landscapes and still lifes, at the Downtown Gallery. There was a nude which the critics said was better than the Pittsburgh picture, and they agreed that his technical powers of expression were catching up with his enthusiasm.

"His early excitement in finding his equivalent for the natural scene has not quite died down, but he succeeds now in working it

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into an aspect of greater maturity," said the *Times*. "First the flame of spirit, now the form to hold it! . . . His most recent phase includes control of color and pigment and something of expressiveness in line."

The most novel exhibition of the new season is the collection of 51 portraits by the same number of artists, mainly modern, of the French actress, Maria Lani, at the Brummer Gallery. The critics revelled in it. It makes, according to the *Post*, "a bypath from the conventional high road of exhibitions." Mr. Brummer is the originator. He persuaded Mlle. Lani to undergo the experiment, and invited the artists. Nearly all the big ones responded,—for instance: Derain, Van Dongen, Bourdelle, Poirer, Kisling.

While a marvel of entertainment, the show proclaims a moral. According to the *Post*: "It is interesting to observe how many of these artists, in fact the majority of them, have seized upon the portrait of Maria Lani to exploit their own idiosyncrasies rather than to reveal the personality of the sitter." And according to the *Sun*: "It emphasizes for the general public the important rôle that the artist himself plays in portraiture, many people in their simplicity thinking that the sitter is nine-tenths of it. As a matter of fact the sitter—even the wonderful Miss Lani with her extraordinary charm—is but about three-tenths."

The opening exhibition by the members of the Fifteen Gallery gave the critics a chance to express enthusiasm over both the idea and the new galleries, 37 West 57th St. It will be remembered that "the fifteen" started in business last year in 48th St. The Brooklyn *Eagle* said:

"Its 15 members, kindred spirits for all the

Gems Davies Left in Studio Are Shown



"I Hear America Singing," by A. B. Davies.

Nearly 70 paintings left by Arthur B. Davies in his New York studio when he died in Italy are shown at the Ferargil Galleries, New York, by courtesy of the executrix, Dr. Virginia M. Davies. "There is not one," writes Royal Cortissoz in the *Herald Tribune*, "without the singular beauty which this artist had at his finger tips."

Margaret Breuning in the *Post* wrote that the exhibition proved "thrilling enough to stir even the jaded sensibilities of the reviewer who must walk in his sleep and write while walking to be able to present an adequate idea of the crowded events of this congested week. . . . That such a body of work should be left neglected in a studio while its producer roamed through Europe in search of fresh inspiration is in itself an enlightening commentary on the absorption of this artist in his work."

"From the whole exhibition there comes the stimulus of creative imagination acting at white heat, casting its inspirations first into one mold and then into another, but stamping them all with beauty and a haunting loveliness of imaginative appeal. . . . Always craftsmanship, discipline, intellectual strength supplement flight into new experiment and sustain creative vision."

dissimilarity of their artistic expression, divide gallery expenses between them and so give each other, as their turn comes along, one man or two or three men group shows. Because they have no ax to grind, because each one of them paints whether or not he makes money thereby, because painting is his medium of emotional expression, gives the gallery its peculiar quality of integrity. It is in such galleries that the art lover, not interested in names as such, may find pictures which have the timeless quality of sincerity."

The Newhouse Galleries, which formerly sold only American paintings of the older school and old masters, has now ventured

into Modernism with an exhibition of French works which, according to the *Sun*, includes "practically all the names that are now fashionable in Paris." Among the artists represented by typical pictures are Friesz, Sou-tine, De Segonzac, Matisse, Picasso, Vlaminck, Dufy, Kisling, Modigliani, Pascini, Chirico, Chagall, Derain and Picabia.

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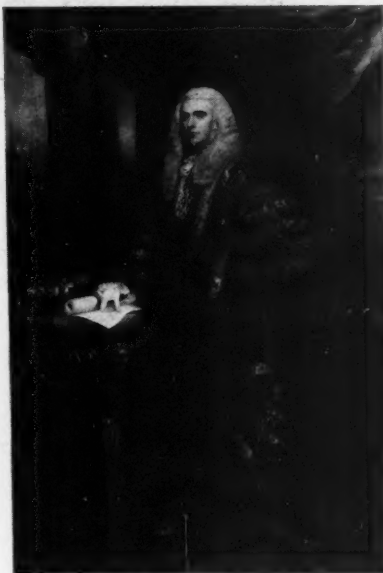
Financed anonymously by several members of the Philadelphia Art Alliance, the Opportunity Galleries have been opened at 1716 Rittenhouse Street, Philadelphia, to give struggling young artists a chance to exhibit and sell their work. At a recent exhibition, some 50 artists were represented in various media and a number of sales were made. The building is also used as a headquarters and home for young artists, where they may engage in activities conducive to their intellectual and social lives.

Mrs. Charles Francis Griffith, chairman of the Art Alliance committee for this work, explains the purpose of the new venture: "Even artists who have arrived have very few avenues for the sale of their pictures. Imagine then the problem of the young artist just out of art school. He is isolated, so to speak, and completely out of touch with the markets. Unless he has the courage of a Spartan or the luck of a Lindbergh, he is likely to become discouraged and abandon art for easier means of livelihood. I believe that the Opportunity Galleries will bring great stimulus to art in Philadelphia and will give a lot of young artists the courage to fight in their chosen profession."

Keila to Model Whitman

Louis Keila has been awarded the commission of the Walt Whitman Memorial Society of Brooklyn to design a bust of the poet. Keila's best known works are his busts of President Harding and Ludwig Lewisohn, now at Columbia University. For several years he has taught sculpture at the College of the City of New York. He started his career at the age of 17 as retoucher in the New York *World's* art department.

Copley Masterpiece



"Henry Addington, First Viscount Sidmouth," by John Singleton Copley (1737-1815).

The City Art Museum of St. Louis has just acquired through the Ehrich Galleries of New York a magnificent full length portrait by Copley, painted in London in 1797 (twenty-three years after he left Boston), at the height of the expatriated American master's powers. The subject, Henry Addington, had not yet been made a viscount, but was speaker of the House of Commons. In four years he was to succeed Pitt as Prime

Minister. He is shown at full length in his robes of office. The appurtenances and background are typical of the Reynolds school.

The portrait, 94 inches high, is in so good condition that it has never been relined. The coloring is splendidly brilliant. Altogether, the work ranks as a Copley masterpiece. It was first exhibited at the Royal Academy in 1798; again at the National Portrait Exhibition in 1868, at the Hanover Exhibition in 1890 and the Guelph Exhibition in 1891. A mezzotint by R. Dunkarton appeared in 1799.

Cleveland's French Show

The development of painting and the graphic arts in France since the days of the great classicist, Jacques Louis David, is shown by the loan exhibition of French art at the Cleveland Museum, to continue through Dec. 8. It includes paintings, pastels, bronzes, etchings and prints from private collectors and dealers all over the country, together with selections from the museum's own collections.

Among the outstanding pictures is David's historical composition, "Lictors Bringing Home the Bodies of Brutus's Sons." Ingres is shown at his best in "Portrait of a Man." Delacroix and Gericault, pioneer romanticists, who broke from the classic tradition, are represented, the former by "Fighting Horse" and the latter by "Portrait of a Woman," "Three Sketches for Decoration" and "Arabs Resting." The gentleness of Corot's landscapes is revealed by "La Reveuse a la Mandoline," "Orpheus and Eurydice" and "Landscape." Millet's "Close of Day" is there. The impressionists are represented by Manet, Monet, Degas, Renoir and Morisot. The moderns are no less adequately shown, Cézanne, Picasso, Gauguin, Matisse, Derain, de Segonzac and several others being represented.

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In the Realm of Decoration and the Antique

A Tapestry for a Prohibitionist to Buy!



"Autumn." Royal XVIIth Century Gobelin Tapestry That Once Belonged to Louis Philippe.

In January, 1852, occurred a notable auction sale of works of art in Paris. It was held at the Maison d'Orleans, and it consisted of certain properties of Louis Philippe, monarch who ruled France between revolutions, and which were sold for the benefit of his family. Among the objects were three magnificent XVIIth century royal Gobelin tapestries. Afterwards they passed into the possession of George O. Hovey of Boston. From 1898 to 1929—a period of 31 years—they were exhibited at the Boston Museum. Now they are part of a miscellaneous art collection consigned to the American Art Galleries, New York, by several owners, including the estates of Charles A. Gould and

Sidney Dillon, and Mrs. Frederick Lewisohn, Col. Jacob Ruppert, etc., which will be dispersed on the afternoons of Nov. 22 and 23.

One of the tapestries, "Autumn," will confirm all good prohibitionists in the superiority of modern American life to that of old France. Its subject is the vintage and it is calculated to set anti-prohibitionists to writing either *vers libre* or most picturesque prose. Listen to what the American Art Galleries cataloguer wrote: "Upon the vine-crowned hill in the middle distance are seen groups of men, women and children in brightly colored costumes enriched with gold, carrying branches and baskets of grapes, filling and treading the vats and pouring the wine into barrels; about the feet of the workers are children sleeping beside their baskets in the noonday sun."

What a barbarous age was that of the Grand Monarque!

Opens Another Gallery

Charles of London has acquired another New York Gallery at 730 Fifth Ave., in addition to the firm's quarters at 6 East 56th St., New York, to aid in the more graceful showing of tapestries and panelled rooms. James Amster has been placed in charge.

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Scottish Relics

Excavations during the last summer by the Society of antiquaries of Scotland at Fort Dunadd, in the Pottaloch district of Mid-Argyll, have unearthed several important finds. Fort Dunadd, which is situated on an isolated stone hill overlooking the flat expanse of Crinan Moss, was the capital of Dalriadic Scotland until the middle of the IXth century and is fertile ground for such explorations.

"Recent examination of some of the antiquities of the district by Sir Ian Malcolm of Pottaloch," says the *London Times*, "has yielded interesting results. About a year ago the opening of a few of the Bronze Age cists resulted in the discovery, among other relics, of a jet necklace, one of the finest yet found. This led somewhat unexpectedly to the solution of two century-old problems: the original arrangement of the beads and plates of the necklaces, and the meaning of the curious ornamentation on the gold lunulae, or crescent, neck-ornaments which, like the necklaces, belong to the beginning of the Bronze Age, with an antiquity of some 3,500 years."

"The fort would appear to have been occupied many hundred years before its historic period, and at one time was reached by the products of Roman civilization. The people probably lived in huts of wattle and clay, and worked in metals. The fine figure of a boar cut in the rock is a good example of Celtic art."

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Antiques

Stocks vs. Art

The difference between speculation in stocks and investment in art is discussed by the *Wall Street Journal*. "In the stock market in the past few years," it says, "one group and then another would be selected for a price rise: the rails, the oils, steels, specialties would all have their run-up on bull news.

"So, too, certain types of furniture or schools of paintings would pyramid in value because of an ever increasing demand. Numerous reasons could be found for this. One collector vying with another would create a demand hard to supply, or an artist's death would cause a rush to buy the brush-work of a hand that could no longer produce.

"But herein lies the difference. When a security reached a price level so attractive that foregoing the taking of profits was impossible, bringing out of stock would in some measure depress the security's price. A collector finding the art works he purchased had appreciated greatly in value, would survey his collection, congratulate himself, and bring much mental anguish to his art-mentor, by the order to redouble his efforts in finding more and better pieces. The collector of art outdoes the collector of securities in this: He never takes profits, no matter what an article's price may be (unless to exchange it for something else)—and he can't sell it 'short!'"

The Collectors' League

The Collectors' League of New Jersey has opened an exhibition of paintings, ceramics and art objects at the Newark Museum, to continue through Dec. 6. Other miscellaneous objects are also shown, including autographs, first editions, rare stamps, and early American household utensils. Posters advertising the theatrical gaities of the "naughty nineties"—a Toulouse Lautrec among them—furnish a humorous reminiscence.

A few of the displays are: Japanese prints owned by M. N. Baker; sword guards owned by Prof. Frank Jewett Mather of Princeton University and Wilbur Macey Stone; Mrs. Thomas Travis' collection of Chinese and Korean art; William C. Gregg's collection of wood and ivory carvings; pewter from the collections of A. Siegfried Lau and Frank I. Liveright; early Americana of John M. Conner, Jr., and original drawings of Rodin, Fantin-Latour, Maillol and Puvion de Chavannes, belonging to Arthur Egner.

THE ART DIGEST's New York office will gladly assist readers in locating any desired antique object, or in solving their problems of decoration.

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Among the Print Makers

Fisher Etches a Portrait of Salamon

A. Hugh Fisher, gentle humorist, one of the most delightful of English etchers, favorite of animal lovers and of children, is in America. He has been enjoying himself in several ways—lecturing to grown-ups, telling delightful but big stories to the children with whom he gets acquainted, holding a few exhibitions, and sketching in New York, Boston, Washington and Hingham Center, Mass., where he has been the guest of his friends, Mr. and Mrs. Whitmore, of The Print Corner. Through the courtesy of Mrs. Whitmore, THE ART DIGEST is able to reproduce Mr. Fisher's latest etching, his portrait of Malcolm C. Salamon, of London, who is a celebrity in the print world by virtue of his authorship and editorship of books that are on every collector's shelves. The etching has not yet been issued.

Mr. Fisher's portrait of Mr. Salamon will convince everyone that "Who's Who" is right when it gives the author's recreation as "pulling the leg of advancing age." The American form of "pulling the leg" is "kidding."

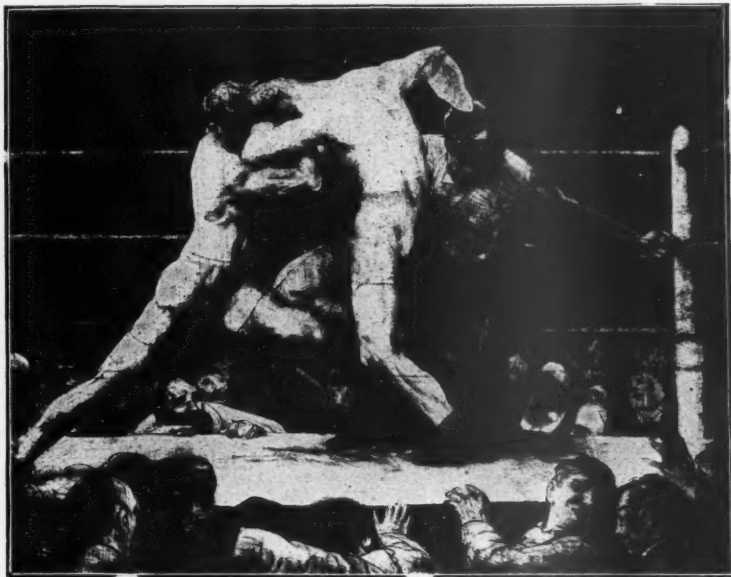
Mr. Salamon, besides being a poet, playwright and dramatic critic, is well known as



"Salamon," by A. Hugh Fisher.

the editor of "Fine Prints of the Year." Some of his other books are "The Great

A SPECIAL OFFER



"A STAG AT SHARKEYS"

Lithograph by George Bellows (23 10/16" x 18 10/16")

This famous lithograph, considered by the experts as Bellows' masterpiece, is exceedingly rare. The last obtainable example has been paid \$3,000.

Printed on Japan paper and signed by the artist, the proof reproduced above is in perfect condition and its printing is exceptionally good.

It is offered for sale to the readers of THE ART DIGEST.

The first receivable offer will be accepted by its owner, Melle S. Royer, c/o THE ART DIGEST, 26 rue Jacob, Paris VI.

Among the Print Makers, Old and Modern

Painter Etchers from Rembrandt to Whistler," "Modern Book Illustrators and Their Work," "London, Past and Present," "Modern Wood Cuts" and "Lithographs of British and French Artists." He has also prepared several catalogues de luxe of the works of individual etchers, among them Seymour Haden and, just recently, James McBey. Also the volumes in the series entitled "Masters of Etching" and "Masters of the Color Print."

The Print Market

The print market continues strong, with no indications of a decline, says the New York Sun. In England, as well as America, sales are showing a "bullish" tendency, due chiefly to the influx of Yankee collectors. "At the moment," says the Sun, "there are certain classes of prints which are the vogue, and the value of these is consequently soaring. Sporting prints, for instance, partly owing to the American demand, are now realizing abnormal prices, and the demand by their countrymen for the works of Scotch etchers, such as McBey, Cameron and others, has caused many of their prints, published at three and four guineas, to realize as many hundreds.

"That the demand for sporting prints will continue and their value steadily increase is a fairly safe prophecy; but the same cannot be said regarding modern etchings, much of the value of which is artificial.

"The long predicted decline in the value of the eighteenth century color prints is at present as far off as ever; but on the other hand, many woodcuts and line engravings, at one time in demand, are now practically a drug on the market.

"Naval and military prints have an increasing vogue, and if of American interest their value is often very high. As an investment, there could be found no better class of print, for those purchased by American collectors are never likely to come upon the London market again, while many others are being absorbed into public collections where they will remain forever."

California Etcher in Smithsonian Show



"Monterey Cypress," by Paul Whitman.

A young etcher who is not yet listed in "Who's Who in Art" is being given the November exhibition in the Division of Graphic Arts, Smithsonian Building, Washington, D.C. He is Paul Whitman, aged 33, painter and etcher of the sea and boats and

the windblown trees along the shore at Monterey, Cal., with now and then an excursion among the old windmills and barns and missions of that section. A native of Denver, he studied art at St. Louis and with Armin Hansen at Monterey. A few of his water colors are included in the exhibition.

Wood and Lithography

The Art Institute of Chicago has sent out the prospectus of its First International Exhibition of Lithography and Wood Engraving, to be held from Dec. 5 to Jan. 26. No print must be more than two years old, and no specimen is admissible to which color has

been applied after printing. The Institute's committee on prints and drawings will act as the jury. Mr. and Mrs. Frank G. Logan have offered a first, second and third prize of \$100, \$75, and \$50, and Walter S. Brewster, one of \$50.

Prints from Norway

An exhibition of 300 Norwegian prints, including etchings, lithographs and woodcuts, assembled by the Norwegian Society of Graphic Arts, opens in the print gallery of the Brooklyn Museum on Nov. 15. The collection later will tour the United States.

THE ART DIGEST's New York office will gladly look up any print desired by a reader. Address: THE ART DIGEST, 9 East 59th St.



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In the Realm of Rare Books and Manuscripts

The Market

Just what effect the late Wall Street slump will have on the prices of rare books is a question that is at present being discussed by collectors. The rare book correspondent of the *New York Times* regards the débâcle with equanimity. "The most reliably informed authorities," he writes, "point to the past and remind us of occasions when business generally was bad and the rare book trade did not suffer. Prices of desirable first editions advanced steadily then and it looks as if nothing could stop them now."

"The implication is that the book business carries on a charmed existence independent of general business cycles or temporary phases like the recent speculators' panic. It is a foregone conclusion that in the modern field there must come a reckoning presently, and then we shall see some of these exaggerated prices for common books scaled down to their proper values in relation to rare books generally."

"As far as traditional book collecting is concerned, there is no analogy between the Stock Exchange and the book market. For among old books the high-priced issues, the more valuable stocks, are never off, and it is not always possible to buy them when one wants. Indeed, the time is approaching when some of them can never be had again, for sooner or later they will find their way into public libraries and similar institutions from which they will never emerge."

"But to consider a more fundamental problem for the moment. With real old books suddenly attaining values many times what they were before, what effect would a serious business depression have on the market for them? It seems to us that it ought to have a good effect. While it is generally assumed that luxuries would be the first to suffer in 'hard times,' it must be remembered that the collecting of books is not quite in that class. Indeed, certain collectors fail to regard their libraries as luxuries at all. But the investing public has come to know something about books and their values. It is not easy to judge by past standards, because book collecting today is so much more general and active than it ever was. But if anything is certain now, it is that business men regard books as a safe and sane investment."

Unique Johnson Item

The British Museum has just acquired a unique copy of Samuel Johnson's "Occasional Papers by the late William Dodd," a

pamphlet he wrote in defense of Dr. Dodd, the first Shakespeare anthologist, who forged the name of the famous Earl of Chesterfield, and, despite the efforts of powerful friends, was executed in 1777. So much pressure was brought to bear on Dr. Johnson that he withdrew the work immediately after its publication.

Syriac Manuscripts

Goatskin Syriac manuscripts believed to contain much of the religious knowledge of the era between the IVth and Xth centuries A.D., have arrived at the University of Chicago and will be deciphered—a task which university officials estimate will require between 10 and 15 years to complete.

"One of the volumes," says the *Boston Transcript*, "measures 25 by 18 inches, weighs 50 pounds, and contains 622 pages with 100,000 written lines. It is entitled 'collection of selected discourses of all kinds on all feasts composed by orthodox holy fathers' and is devoted largely to sermons by the clergy of the Eastern Church. Works by Jacob Edessa, who flourished about 700 A.D., and was one of the most learned men of his day, occupy half the volume. Nothing in the book is later than 850 A.D., and some of the material goes back before 400 A.D."

"The smaller volume is a compendium of liturgical acts, songs, prayers and Bible readings for every day of the year and contains 35,000 lines."

Gift to Nation

A rare XIVth century vellum manuscript of "Chirurgia Magna," the famous XIIIth century medical work of Bruno of Longoburgo, has been presented to the Library of Congress by Judge Alfred K. Nippert, according to the *New York Times*. The acquisition came through the interest of Dr. Otto H. F. Vollbehr of Berlin, who has made several notable gifts to the library.

Bruno of Longoburgo was in the first rank of Italian surgeons in his day and is known to have practised in Padua and Verona. It was while at Padua that he finished the "Chirurgia Magna," a compilation of medical knowledge made at the request of his friend Andrew of Vicenza. It drew from various written sources, among them Galen, Avicenna, Abulchasin and Almansor.

Browning Letters

Persons in Los Angeles are contemplating a campaign for the purchase of the love letters of Robert and Elizabeth Barrett Browning—571 of which have recently found their way to that city—as a civic monument. It is estimated their value is \$75,000, "which works out at about \$130 a letter."

"One recalls," says the *Baltimore Sun*, "that it was in 1863 that Robert Browning met a proposal to publish his wife's letters with a savage denunciation of 'the blackguards who would thrust their paws into his bowels.'"

\$104,178 Auction

A high light of the auction by the American Art Association of the library of the late John C. Williams was the purchase by James F. Drake of a copy of Spenser's "Colin Clouts Come Home Againe" for \$7,000. The total for the entire sale reached \$104,178.

A first edition of Henry Willibie's "Willibie His Avis," London, 1594, the first book to mention Shakespeare's name, was bought by Dr. A. S. W. Rosenbach for \$5,500. Dr. Rosenbach also obtained a first edition of Shakespeare's "Poems," London, 1640, for \$4,500. A rare editio princeps of the works of Tacitus, Venice, 1473, went to the Brick Row Book Shop for \$1,950.

D. J. Jefferson paid \$2,600 for a set of works by Edgar Allan Poe, published in 1885. Inserted in the set were two letters. One, by Poe, was written in 1843 from Washington where he had gone seeking appointment at the Customs House in Philadelphia. The other was written by Jesse E. Dow, editor of the *Washington Daily Republic*, to Thomas C. Clark of *The Saturday Museum*, asking him to get Poe back to Philadelphia until his appointment became a fact, as the poet's alcoholism was injuring his prospects.

A Chicago Treasure

Among the recently acquired rare manuscript treasures of the University of Chicago, which were put on display at the University under the auspices of the Renaissance Society, was a vellum, formerly belonging to Wigmore Priory, which contains a brief Latin chronicle of England and beautiful genealogical tables of the benefactors of the priory. It has also a copy of the manuscript of the famous roll of persons who came into England with William the Conqueror. Of special interest are the fine pen drawings in several stages of incompleteness, thus illustrating the processes of medieval artists.

The University now has a notable collection of manuscripts. Shirley Farr, an alumna, was the first to give funds for their purchase and for several years has made an annual gift of \$1,000. When Prof. John M. Manly, noted Chaucerian scholar, went abroad last January, he was given carte blanche to buy manuscripts for the University. Ten rare ones were secured.

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World's Masters

Volumes dealing with Rubens, El Greco, Velasquez, Durer, Gainsborough and Cézanne have now been published in "The World's Masters" series (William E. Rudge, 475 Fifth Ave., New York, and The Studio, Ltd., London). The set of six books is issued in two editions; one period at 40c. to appeal to students, and the other for collectors at 75c.

The major part of each book is devoted to reproductions of the artist's best and representative work. These are supplemented by a critical introduction by Anthony Bertram, a condensed biography serving as a guide to the most important events in the artist's life, and a selective authoritative bibliography. Prefacing the prints is a list of the public and private collections which contain the artist's work. These books serve "equally as an introduction to the study of the several artists and as a concise handbook for those to whom the artists are already old acquaintances."

Eric Gill's Sculpture

Joseph Thorp has brought out a volume on Eric Gill (New York: Jonathan Cape & Harrison Smith). Edward Alden Jewell says in the *New York Times*:

"The book's outstanding value resides in the unusually good plates, made from photographs by Howard Coster. A few of Eric Gill's vigorous and sensitive drawings are included. The consideration of the spirit animating this modern sculptor's endeavor is just and illuminating. The author is not afraid, in his interpretive zeal, to point out once more the difference between modeling and carving."

"Vermeer the Magical"

An American edition has been brought out of E. V. Lucas's slender volume, "Vermeer the Magical," filled with praise of "that remarkable, aloof and mysterious Dutch painter, Jan Vermeer of Delft" (Garden City; Doubleday, Doran & Co.; \$3.50). It contains 16 illustrations in colotype). Edward Alden Jewell in the *New York Times* writes: "Mr. Lucas' little book presents the personality and accomplishment of Vermeer with bright compact clarity. It brings the man and his work before us with considerable expertness."

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The College of Fine Arts of New York University announces a 30-volume critical and historical "Corpus of Florentine Painting" by Richard Offner, professor of the history of art, to be brought out over a period of three years, each volume containing approximately 150 full-page colotype illustrations and 100 pages of text. The aim of the publishers is "by showing all the material in reproduction; by classifying it on the stylistic evidence in it; by supplementing this evidence by an alignment of relevant fact and opinion—whether in agreement with the author's or not; to lay bare a historical panorama of Florentine painting as clear, concrete and complete as can be."

The illustrations will be on the right-hand side of the open book, while the leaf facing will contain all the essential critical and historical data. A chronology of authenticated dates of each master will head the part dealing with him, accompanied by a record of all attributions ever made to him.

The work will be for subscribers only and subscribable only in its entirety. A "Special Edition," at \$1,500, will be limited to 60 copies, printed on specially made paper, and bound in aged whole-parchment with the subscriber's name engraved on each volume. The "Numbered Edition," at \$1,280, also on special paper, will be bound in half-parchment half-buckram, and limited to 200 numbered copies. The "Library Edition," in buckram, at \$1,100, will comprise 300 copies.

Oriental Art

Benjamin March, curator of Asiatic art at the Detroit Institute of Art, has written an inclusive and concise account of the Oriental treasures in American Museums, "China and Japan in Our Museums" (American Council Institute of Pacific Relations; \$1.50). The aim of the book is to "direct public education in the appreciation and further understanding of Oriental culture."

The data included in the work consists of a tabulation of the various museums containing Oriental art, an enumeration of their treasures and a description and approximate evaluation of each object. Appended to this information is a list of bibliographical sources, with the names and writings of all active curators of Asiatic art in the United States. Aside from the informative value of the book, it is suggestive in relation to the historical aspect of the cultural contact between America and the Orient.

Two Pegasus Books

Harcourt, Brace and Company, New York, have brought out two more Pegasus Press publications: "Neapolitan Paintings of the Seicento," by Aldo De Rinaldis, and "Early Indian Sculpture," by Ludwig Bachhofer. The former (\$31.50) deals with the factors which played a part in shaping the Neapolitan school and traces the development of art during the half-century that witnessed the triumphs of Battistello, Caracciolo, Luca Giordano and Salvator Rosa. Signor Rinaldis is an official of the Italian government and has done much towards preserving works of art in Southern Italy. The book contains 80 pages of text and 84 plates in colotype.

Bachhofer's work is in two volumes, with 100 pages of text and 306 illustrations in colotype (\$63.00). It gives the history of Indian sculpture from 300 B.C. to 200 A.D. A vast amount of material has been woven into a systematic whole. By the aid of reproductions the author examines all the relevant questions concerning the evolution of Indian art from the Maurya dynasty to the threshold of the Gupta period. Aesthetic considerations form the basis of the first volume while the second is given over strictly to historical outlook.

Sculpture's Sterility

In the course of a review in the *New York Herald Tribune* of A. M. Rindge's "Sculpture" (reviewed in the 1st November number of THE ART DIGEST), Thomas Craven says:

"To get at the true causes of the sterility and sensationalism of contemporary sculpture we must delve into the economic background. We must show the hapless sculptor as a man torn from his roots; a misfit and a wanderer relying upon the ancient past for inspiration; a peddler of useless and unintelligible goods—a part of nothing. And we must show, above all, that the art which he practices in seclusion is essentially public and architectural and that he will become a useful member of society only when the builders have the wit to put him to work."

A Review of the Field in Art Education

Value of Casts

Professor Bernard Ashmole opened his course on Greek sculpture at University College, London, with a lecture in which he emphasized the importance of casts in the study of art and their great value to the student who can not travel to examine the originals. About the same time the Royal Commission on National Museums and Galleries made an eloquent plea for a cast gallery in London. The two combined have stirred up much discussion.

Roger Fry, in a letter to the London *Times*, asserts that the Metropolitan Museum is today better equipped in this respect than any English museum. "Miss Helen Frick's unequalled collection of photographs," he writes, "has given to American art-historians facilities the effects of which are already evident in the valuable contributions to art-history now published in America."

The *Times* in paraphrasing Prof. Ashmole's lecture said: "For the study of sculpture, though drawing by the student himself might be useful, photography was supreme. One of its many dangers, however, was that of trusting photographs too fully, of imagining that they could thoroughly

comprehend a three-dimensional object by means of a two-dimensional medium. Side by side with photography as a factor of progress they must set plaster casts. The making of a collection of casts had long been recognized as one of the first pieces of apparatus necessary for the scientific study of ancient sculpture. . . .

"Prof. Ashmole showed by means of a slide that the modelling of the lower lip, which without careful examination appears to be a continuous curved surface, is in reality made up of four planes which dissolve into each other with extreme subtlety. He explained, too, that the cast showed what the photograph could not—the great beauty of the recession of the upper lip.

"Speaking of casts in general he said they discounted any discoloration there might be in the marble. They also lost the translucency of marble, and, with it, one of the later Greek sculptors' chief media. On the other hand they enabled the student to see not the effect, which would only be seen in the marble, but the means by which the effect was obtained and so added to his knowledge of the sculptor's methods. But they must never forget that the aim of study is to know everything that there is in the original."

"Those whose memories are long enough," said the *Times* in an editorial, "or whose studies are recent enough, to keep them in touch with Ruskin will be aware of his eagerness to secure for England good plaster casts of sculpture and architectural detail. A cast of a piece of detail, he declared, was better than the best sketch or photograph as a source of information; and he spent much trouble and a good deal of money on having casts made of choice carvings in Venice, in Paris, in Rouen, some of

which he presented to the old Architectural Museum in Westminster. . . .

"In these days of specialization the artist is so much out of touch with the tastes of the layman that he is inclined to deny him the power, or even the right, to have any taste at all. The public, on the other hand, is so out of touch with the historical development and present position of the art which it tries to judge, that in its ignorance it exclaims against fine work which ought to be recognized as the legitimate child of the great tradition and the modern spirit. It is not easy to educate any public, least of all a public that by nature relies so much upon instinct and impulse as does the English."

"But better and wider knowledge of art history—including, of course, the marvels of the medieval sculpture of England—would increase public confidence in the modern artist by increasing the understanding of his aims; and the artist, for his part, would not need to regard a better-educated public as a stupid and vulgar patron who must be either pandered to or flouted. A gallery of casts is not of course going to work a miracle; but it would be good to see the idea taken up and the gallery formed in accordance with the Commission's report."

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Yale Man Wins Contest

First prize of \$100 in the competition for
the Beaux Arts ball cover design was
awarded to J. O. Mahoney of the art school
of Yale University. John Louis Rochon
Grand of the Catholic University won sec-
ond. Cash awards went to W. G. Trimble,
Carnegie Technical School; Don S. King,
University of Illinois; Donald Kline, George
Washington University, and J. J. Chapman,
Jr., University of Virginia.

James in Colorado Post

Harold Francis James, who for three
years was director of the Fort Wayne Art
School and Museum, has become associate
professor of art at the University of Colo-
rado. Under his leadership special legis-
lation was passed in Indiana to enable the
city to extend financial support to the school
and museum.

Honors for Belhaven

The School of Art of Belhaven College,
Jackson, Miss., was first in the college art
exhibit at the Mississippi State Fair, and
won several other awards. The art school
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Hollywood

Mr. and Mrs. Francis William Vreeland, New Yorkers once, but pioneers of art in Hollywood, Cal., since 1919, are the subjects of the leading article in the November number of the California Art Club Bulletin. Their coming marked the beginning of exhibitions in Hollywood. "In 1920," says the Bulletin, "there was not a single exhibition of painting or sculpture, whereas today there are from eight to ten exhibitions open to the public every day."

Seldom is it that two people have been privileged to influence a community so profoundly in its cultural development. Mr. Vreeland was the organizer and president of the Hollywood Art Association, under whose auspices 36 exhibitions were held. Although no modernist himself, he insti-

gated and engineered the first show of modern art for Hollywood, in which S. MacDonald Wright and his followers participated. He organized the first collective show of Hollywood artists (in an automobile salesroom), and now the Chamber of Commerce conducts a continuous exhibition, in charge of Mr. Vreeland, with changes quarterly. Last spring, during Holy Week, he and Theodore Modra organized an exhibition of sacred art in Hollywood. Mrs. Vreeland is art chairman of the Hollywood Women's Club.

What is Hollywood? Perhaps one-half of one per cent of Americans know. The rest think it is just the center of the moving picture industry and the capital of the nation's scandal. But moving pictures and scandal have little to do with the real Hollywood, which is a community of more than 100,000 population, inhabited by people of

leisure and culture from all over America, who maintain beautiful homes in one of the world's most beautiful spots, partly on the sides of the mountains and partly on the plain below. Hollywood is the gem of Los Angeles!

An Idea, Here

There has been started in Los Angeles the "Business Men's Alliance of the California Art Club," with a first membership of twenty young business men recommended by Clifton MacKay of Duncan & Vail's. They will pay their way and lend their support to the club, but will maintain their independence. They will receive instruction in drawing one night a week, and on Sundays will go into the country to sketch.

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Kelekian, 598 Madison Av., N.Y.
Thomas J. Kerr, 510 Madison Av., N.Y.
Little Gallery, 29 W. 56th St., N.Y.
Nazare-Aga, 3 Av. Pierre 1st de Serbie, Paris.
J. Rotil, 134 Bld. Haussmann, Paris.
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French Gallery, 158 New Bond St.
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Leicester Galleries, Leicester Square.
Godfrey Phillips Gallery, 43-44 Duke St., St. James's.
Redfern Gallery, 27 Old Bond St.
A. Reid & Lefevre, Ltd., 1a King St., St. James's.
Max Rothschild, 28 Sackville St.
Independent Gallery, 7a Grafton St.

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Marcel Bernheim, 2 bis Rue Caumartin.
Bignou, 8 Rue la Boetie.
Ta. Briant, 32 Rue de Berri.
Brimo de Laroussilhe, 34 Rue Lafayette.
L. Cornillon, 21 Quai Voltaire.
Ch. A. Girard, 1 Rue Edouard VII.
Paul Guillaume, 59 Rue la Boetie.
Marcel Guio, 4 Rue Volney.
J. Herbrand, 31 Rue le Peletier.
Lucas-Moreno, 28 Rue de la Victoire.
Leon Marselle, 16 Rue de Seine.
Galerie Pierre, 2 rue des Beaux-Arts (Rue de Seine).
Rotil, 134 Boulevard Haussmann.
Arthur Samson, 7 Square Messine.
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Robert C. Vose, 559 Boylston St.

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KANSAS CITY, MO.—

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NEW YORK—

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Cato Art Galleries, 128 W. 49th.
Corona Mundi (The Roerich Museum), 310 Riverside Drive.
Adam Dabrowski Wood Sculpture Gallery, 241 Fulton St., Brooklyn, N.Y.
De Hauke & Co., 3 E. 51st St.
Delphic Studios, 9 E. 57th St.
Downtown Gallery, 113 W. 13th St.
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Pascal Gatterdam, 145 W. 57th.
G. R. D. Studio, 58 W. 55th St.
Grand Central Art Galleries, 15 Vanderbilt Av.
Greener Art Gallery, 157 W. 72nd St.
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The Great Calendar of American Exhibitions

(Competitive exhibitions and exhibitions that present opportunities for artists to enter works are marked with two stars, thus **)

Birmingham, Ala.
PARK AND RECREATION BOARD—
 Dec.—Twenty-eight paintings, contemporary American artists (A.F.A.).

Miami, Ariz.
LOWER MIAMI PUBLIC SCHOOLS—
 Nov.—Chester Springs Summer School Exhibition (A.F.A.).

Berkeley, Cal.
BERKELEY ART MUSEUM—
 Nov.—Drawings, Joseph Paget-Fredericks; water colors, Stanley Wood.
CASA DE MANANA—
 Nov.—Oils and pastels, Carl Sammons.

Laguna Beach, Cal.
LAGUNA BEACH GALLERY—
 To Feb. 1—Exhibition by members of The Laguna Beach Art Association.

La Jolla, Cal.
LA JOLLA ART ASSOCIATION—
 Nov.—Harry Murphy, cartoonist and artist.
 Dec.—Exhibition by La Jolla Art Association.

Los Angeles, Cal.
LOS ANGELES MUSEUM—
 Nov.—Dec.—Twentieth annual exhibition of California Art Club; prints from Norway; photographs, E. A. Nievera.
 Nov.—Lithographs by Damier; drawings by Rex Slinkard.
 Dec.—French peasant costumes (A.F.A.); photographs, E. A. Nievera.
 Dec.—Thirteenth International Salon of Photography. Closing date, Dec. 10. Address, The Camera Pictorialists of Los Angeles, Los Angeles Museum.

Ainslie Galleries—
 Nov.—Exhibition, Stan Pociucha.
 Dec.—Exhibition, Theo. N. Lukits.

Biltmore Salon—
 To Dec. 7—Annual exhibition of Painters of the West.

BRAXTON GALLERIES (Hollywood)—
 Nov.—Modern sculpture.

STENDAHN ART GALLERIES—
 Nov.—Paintings W. A. Griffith and Clarence Hinkle.

Pasadena, Cal.
PASADENA ART INSTITUTE—
 Nov.—Pasadena Society of Artists; Geo. Brandriff, Wm. Griffith, Hano Paap; print makers of California.

San Diego, Cal.
FINE ARTS GALLERY—
 Nov.—Art Guild exhibition; etchings, Livia Kadar; paintings, Albert Gos and Charles Reiffel.

San Francisco, Cal.
GALERIE BEAUX ARTS—
 Nov. 18-30—Paintings, Ray Boynton.
 Dec. 2-24—Prints, etchings, water colors and small oils in Christmas exhibition.

CAL. PALACE OF THE LEGION OF HONOR—
 To Dec. 31—Exhibition of Contemporary American Sculpture.

COURVOISIER'S—
 Nov.—Exhibition of etchings and paintings.

EAST WEST GALLERY—
 Nov.—Paintings, Jennie Vinnerstrom Cannon and Frank W. Bergman; frescoes, paintings, drawings, Edith Stellman.
 Dec. 1-Jan. 1—Paintings, Albert Gos.

Santa Barbara, Cal.
ART LEAGUE GALLERY—
 Nov. 18-30—Paintings, Lyla Marshall Harcoff.
 Dec. 2-14—Paintings, Belmore Browne.

San Pedro, Cal.
PEAVY ART GALLERY—
 Nov.—Contemporary American Art.

PUBLIC LIBRARY—
 Nov.—Contemporary American paintings.

Vallejo, Cal.
CASA DE VALLEJO—
 Nov. 22-Dec. 1—Annual exhibition of Vallejo Guild of Artists.

Boulder, Col.
ART ASSOCIATION—
 To Dec. 15—Loan by Metropolitan Museum (A.F.A.).

Denver, Col.
DENVER ART MUSEUM—
 Nov.—XIXth century French paintings.
 Dec.—Modern decorative art.

Stamford, Conn.
STAMFORD WOMAN'S CLUB—
 Nov. 17-27—Japanese prints (A.F.A.).

Wilmington, Del.
SOCIETY OF FINE ARTS—
 To Nov. 21—Exhibition of pictures.
 Dec. 4-31—Work of Delaware artists, pupils of Howard Pyle and members of the Society.

Washington, D.C.
GORDON DUNTHORNE GALLERIES—
 Nov. 15-30—Oriental wood-blocks in color, Lilian Miller.

CORCORAN GALLERY—
 To Nov. 30—Exhibition of contemporary Belgian art.

PHILLIPS MEMORIAL GALLERY—
 Nov.—Paintings from El Greco to John Marin.

YORK GALLERY—
 To Nov. 30—Paintings, Martin Kainz; etchings, Luis Kainz.

Atlanta, Ga.
HIGH MUSEUM—
 Nov. 15-30—Paintings, Eliot Clark.

Savannah, Ga.
TELFAIR ACADEMY OF ARTS—
 Nov.—Twenty-eight paintings by contemporary American artists (A.F.A.).

Chicago, Ill.
ART INSTITUTE OF CHICAGO—
 To Dec. 8—Forty-second annual exhibition of American paintings and sculpture.
 To Nov. 20—Mezzotints by David Lucas, after Constable.
 Nov.—Prints presented in memory of William M. McKee; Rembrandt etchings from Clarence Buckingham collection.

ACKERMANN GALLERIES—
 Nov.—Old English glass pictures; etchings, S. M. Litten.

CHICAGO GALLERIES ASSOCIATION—
 To Nov. 23—Oil paintings, Frank C. Peyraud and Charles P. Killgore; water colors, Thomas Hall.
 Dec. 1-31—Eighteenth semi-annual show of artists members.

CARSON, PIRIE SCOTT & CO.—
 Nov.—Paintings, Jonas Lie; etchings, Samuel Chamberlain.
 Dec.—Paintings, Victor Higgins; etchings, contemporary artists.

CHESTER H. JOHNSON GALLERY—
 Nov.—Second full exhibition of modern French paintings.

O'BRIEN GALLERIES—
 To Dec. 10—Paintings, Arthur Spear and Ettone Caser; drawings and etchings, Paul Brown.

PALETTE & CHISEL CLUB—
 Nov. 15-Dec. 15—Sketch and small picture sale.

ROULLIER GALLERIES—
 Nov.—Etchings, Auguste Lepère.

Decatur, Ill.
INSTITUTE OF CIVIC ARTS—
 Nov.—Howard Giles and Churchill Weavers.

Peoria, Ill.
ART INSTITUTE—
 Nov. 16-Dec. 1—Hoosier Salon Artists.
 Dec. 1-22—Peoria Artists and Craftsmen exhibition.

Frankfort, Ind.
ARTS CLUB—
 To Nov. 25—Oil paintings by contemporary American artists (A.F.A.).

Indianapolis, Ind.
JOHN HERRON ART INSTITUTE—
 Nov.—23rd annual exhibition of Indiana artists.

LIEBER GALLERIES—
 Nov. 11-23—Brown County artists.
 Nov. 24-Dec. 7—Paintings, Will Vawter.

PETTIS GALLERY—
 To Nov. 18—Carl Graf and Bob Davidson.
 Nov. 18-Dec. 2—R. H. Byron.

Richmond, Ind.
ART ASSOCIATION—
 Nov.—33rd annual exhibit by Richmond painters.
 Dec.—16th annual exhibit of prints.

Ames, Iowa
STATE COLLEGE—
 Nov.—Embroidery collection (A.F.A.).
 Dec.—Photographs of landscape architecture (A.F.A.).

Cedar Rapids, Ia.
LITTLE GALLERY—
 To Nov. 25—Paintings, Max Bohm.
 Nov. 25-Dec. 7—Paintings, Marion Cone (A.F.A.).

Des Moines, Ia.
ASSOCIATION OF FINE ARTS—
 Nov. 16-28—Paintings, Louis Kronberg.
 Nov.—Bronzes from Simon Casady collection.
 Dec. 1-15—Paintings, Byron B. Boyd.

Dubuque, Ia.
ART ASSOCIATION—
 To Nov. 21—Grand Central Art Galleries exhibition (A.F.A.).

Emporia, Kan.
KANSAS STATE TEACHERS COLLEGE—
 Nov.—Etchings and drawings, Percy Smith; graphic processes (A.F.A.).

Salina, Kan.
ART ASSOCIATION—
 Nov. 20-27—Water colors for colleges (A.F.A.).

Louisville, Ky.
J. B. SPEED MEMORIAL MUSEUM—
 Nov. 15-Dec. 15—Jewelry, silver miniature and fans.
 Dec. 1-15—Paintings, Paul King.

Lafayette, La.
SOUTHWESTERN LOUISIANA INSTITUTE—
 Nov.—Seventh "B" circuit exhibition of Southern States Art League.

New Orleans, La.
ISAAC DELGADO MUSEUM—
 Nov.—Exhibition by members, Art Association of New Orleans.
 Dec.—Paintings, Rockwell Kent.

Portland, Me.
SWEAT MEMORIAL ART MUSEUM—
 Nov.—Contemporary American etchings and dry points.

Baltimore, Md.
BALTIMORE MUSEUM OF ART—
 Nov.—Small soap sculpture; exhibition by Public Schools.

MARYLAND INSTITUTE—
 To Nov. 24—Original drawings, John Ross Key, loaned by Perry W. Fuller.

PURNELL GALLERIES—
 Nov.—Old and modern paintings.

Boston, Mass.
BOSTON MUSEUM—
 Nov.—American glass; XVIII century French brocades; Fuller collection of Japanese prints; XIX century American, German and French prints; etchings, Claude Lorrain; aquatints; Rogers poems, engravings, after Turner.

CASSON GALLERIES—
 To Nov. 23—Water colors, Carroll Bill.
 Nov. 18-30—Pencil drawings, Stanley W. Woodward.

DOLL & RICHARDS—
 To Nov. 23—Wood cuts, Claire Leighton.
 To Nov. 19—Paintings Marian P. Sloane.
 Nov. 13-26—Water colors, Sears Gallagher.

GOODSPEED'S BOOK SHOP—
 Nov.—Prints, A. W. and Norma Hall; marine prints, George C. Wales.

GRACE HORNE'S GALLERIES—
 Nov.—Paintings and water colors of West Indies, John Whorf.

GUILD OF BOSTON ARTISTS—
 Nov. 11-23—Paintings, F. E. Wallace.

ROBERT M. VOSE GALLERIES—
 To Nov. 23—Early English portraits.

SOCIETY OF ARTS & CRAFTS—
 Nov. 5-Dec. 24—Christmas cards.

CAPRONI GALLERIES—
 Indefinite—Reproductions of classical and modern statuary.

WEST END ART GALLERY—
 Nov.—Paintings, Frank Carson.

Hingham Center, Mass.
THE PRINT CORNER—
 Nov.—Etchings of architecture, André Smith, Ernest Roth, John Taylor Arms.

Springfield, Mass.
EXHIBITION HALL OF CITY LIBRARY—
 **To Nov. 24—11th special exhibition of oil paintings by the Springfield Art League.

ARTISTS GUILD, INC.—
 Nov. 30-Dec. 7—Annual members' exhibition.

Westfield, Mass.
THE ATHENAEUM—
 Dec.—Landscapes, portraits and marines (A.F.A.).

Worcester, Mass.
WORCESTER ART MUSEUM—
 To Nov. 24—Work by Worcester artists.
 Dec.—Carroll, Hopper, Burchfield, etc., exhibition.

Detroit, Mich.
DETROIT INSTITUTE OF ARTS—
 Nov.—American Print Makers exhibition; portraits of Detroiters by Leopold Seyffert.
 Nov. 15-Dec. 10—Chinese art; modern German wood cuts and engravings.

Ainslie Galleries—
 Nov.—Permanent exhibition of modern etchers.

Ann Arbor, Mich.
ART ASSOCIATION (Alumni Hall)—
 Nov.—Local artists' exhibition.

UNIVERSITY OF MICHIGAN—
 Nov.—Works by American illustrators (A.F.A.).

Grand Rapids, Mich.
GRAND RAPIDS ART GALLERY—
 Nov.—Paintings from Allied Artists of America's exhibition; small sculptures from Art Center; Phila. Society of Etchers; Javanese parchment fans and batiks from Mrs. G. R. Porter collection.

Muskegon, Mich.
HACKLEY GALLERY—
 Nov.—Paintings, H. Harrington Betts and Jessie L. Wood; etchings, Marguerite Kirmse.

Minneapolis, Minn.
MINNEAPOLIS INSTITUTE OF ARTS—
 To Dec. 2—Canadian water colors; old masters.
 To Dec. 14—Durer exhibition.
 To Dec. 9—Modern fabrics, F. Schumacher & Co.

Biloxi, Miss.
PUBLIC LIBRARY—
 Nov. 16-30—Third annual no-jury exhibition, Gulf Coast Art Association.

St. Louis, Mo.
CITY ART MUSEUM—
 Nov.—XVIIIth century costumes; local Thumb Box exhibition.

ST. LOUIS ARTISTS' GUILD—
 To Nov. 25—Exhibition by members.
 Nov. 30-Jan. 5—Seventeenth annual salon.

Lincoln, Neb.
UNIVERSITY OF NEBRASKA—
 Dec.—Graphic processes (A.F.A.).

Omaha, Neb.
ART INSTITUTE OF OMAHA—
 Nov.—Prints and drawings; objects from Wiener Werkstatt; block prints, Leo J. Meissner.

Manchester, N.H.
CURRIER ART GALLERY—
 Nov.—Landscapes, portraits and marines; 75 contemporary prints (A.F.A.); wood-blocks, J. J. Lankes.

Atlantic City, N.J.
MUNICIPAL ART GALLERY—
 Nov.—Early and contemporary American prints.

East Orange, N.J.
ART CENTER OF THE ORANGES—
 To Nov. 24—Photographs, Charles James Fox.
 Nov. 27-Dec. 18—Christmas exhibit.

Montclair, N.J.
MONTCLAIR ART MUSEUM—
 To Dec. 22—Graphic and decorative arts.

[Continued on following page]

Exhibition Calendar

[Continued from preceding page]

Newark, N.J.

NEWARK MUSEUM—
Jan. 15—Modern applied arts.

Staten Island, N.Y.

INSTITUTE OF ARTS—
To Dec. 28—Paintings and sculpture, Staten Island artists.

Santa Fe, N.M.

ART MUSEUM—

Nov.—Permanent collection; paintings, Raymond Jonson; block prints, Leo J. Meisner.
**Apr. 16-18—Exhibition in connection with convention of western branch of A.F.A. Address Prof. Grummann, University of Nebraska, Lincoln.

Brooklyn, N.Y.

BROOKLYN MUSEUM—

Jan. 7-30—14th annual exhibition of Brooklyn Society of etchers. Closing date, Dec. 12. Address, John Taylor Arms, Fairfield, Conn.
Nov. 16-Dec. 15—Modern Norwegian prints.
ADAM DABROWSKI WOOD SCULPTURE GALLERY—
Indefinite—Exhibition of wood sculpture.

PRATT INSTITUTE—

To Dec. 7—Paintings and drawings of aviation, Clayton Knight.

Buffalo, N.Y.

ALBRIGHT ART GALLERY—

Dec.—Elihu Vedder memorial exhibition (A.F.A.).

Elmira, N.Y.

ARNOT ART GALLERY—

Nov.—Paintings, Henry S. Eddy.

New York, N.Y.

METROPOLITAN MUSEUM—

Nov.—Japanese sword furniture; modern prints from museum collection; prints—selected masterpieces.
To Feb. 1—English embroideries.
To Dec. 1—International exhibition of contemporary glass and rugs (A.F.A.).
Nov. 18-Jan. 19—Memorial exhibition of porcelains by Adelaide Alsop Robineau.

AMERICAN FINE ARTS SOCIETY—

**To Dec. 1—Winter exhibition of National Academy.
**Dec. 7-26—New York Water Color Club and American Water Color Society's combined exhibition. Closing date, Nov. 29.

ARTHUR ACKERMANN & SON—

Nov.—Old English furniture; old English coaching and hunting paintings.

AINSIE GALLERIES—

Nov. 16-29—Oil paintings, Hildegard Hamilton.
Nov. 15-30—Oil paintings, Anthony J. Thieme.

ANDERSON GALLERIES—

To Nov. 23—Louis Comfort Tiffany Foundation; paintings, Alfonso Grosso.
Nov. 25-Dec. 7—Paintings, Prince Karageorgevitch and Arthur M. Hazard.

ART CENTER—

Nov. 18-30—Paintings, Clivette, Theodore Coe and Charles H. Pepper; paintings of India and drawings of Ajanta Caves, Frieda Hauswirth Das.
Nov. 25-Dec. 7—"Safari" silk prints.

ART CENTER-OPPORTUNITY GALLERY—

To Dec. 12—Exhibition of young artists' work.

BABCOCK GALLERIES—

Nov. 18-30—Paintings, Thomas Eakins.
Dec. 2-14—Paintings and water colors, Elsa N. Daalish.

BUTLER GALLERIES—

Nov.—Contemporary prints.

CATHERINE LORILLARD WOLFE ART CLUB—

Nov. 15-Dec. 31—Small pictures and crafts.

CARONA MUNDI (ROERICH MUSEUM)—

Nov.—Tibetan art; paintings, Tcheko-Potocka.

BROWN-ROBERTSON CO., INC.—

Indefinite—Color prints by American and British artists; naintures.

BRUMMER GALLERY—

Nov.—Portraits of Maria Lani by 51 painters.

DE HAUKE & CO.—

Dec. 2-28—Modern French water colors and drawings.

DELPHIC STUDIOS—

Permanent—Paintings, drawings, etc., by Orozco.

Nov. 18—"La Espana Magica" exhibition by Maroto.

DEMOTTE—

Nov. 18-Dec. 21—Persian and Indian miniature paintings, XIIIth to XVIIIth centuries.

DOWNTOWN GALLERY—

To Nov. 17—Paintings, Joseph Pollet.

Nov.—Exhibition of paintings.

DUDENSON GALLERIES—

Nov.—Paintings, Buk; drawings, W. Wheelock.

DURAND RUEL—

To Nov. 26—Frank M. Armstrong.

EBRICH GALLERIES—

Nov.—Contemporary art.

FERARGIL GALLERIES—

Nov.—Paintings, Arthur B. Davies.

FIFTEEN GALLERY—

To Nov. 24—Paintings, Lars Hoftrup.

FIFTY-SIXTH STREET GALLERIES—

Nov. 18-30—General exhibition of sculpture; special exhibitions, Alexander Archipenko, Luis Hidalgo, Jerome Myers, William Yarrow, Allan Clark.

PASCAL M. GATTERDAM—

Nov.—Adrian Brewer, "Texas Blue Bonnets."

G. R. D. STUDIO—

To Nov. 16—Lue Osborne and Fener Lewis.

GRAND CENTRAL ART GALLERIES—

To Nov. 23—Second annual members' prize exhibition.

Dec. 3-14—Hobart Nichols, George De Forest Brush, Francis Newton.

GREENER ART GALLERY—

Indefinite—Old and modern masters.

HACKETT GALLERIES—

Nov. 18-30—Lacquer screens and water colors of Soviet Russia, 1929, Charles Baskerville, Jr.

HARLOW, MACDONALD & CO.—

To Nov. 27—Etchings and drawings of dogs, Marguerite Kirme.

HEERAMANECK GALLERIES—

Indefinite—Asiatic works of art (sculpture, paintings, textiles, ceramics).

THE P. JACKSON HIGGS GALLERY—

Indefinite—Old masters of English, Dutch, Flemish, Italian and Spanish Schools.

HOLT GALLERY—

To Nov. 30—Sculpture, pastels and block-prints, Louise Wilder.

Dec. 3-28—Christmas exhibition; small paintings by Chauncey Ryan, etc.

INWOOD POTTERY STUDIO GALLERIES—

Indefinite—Exhibition of pottery.

KENNEDY & CO.—

Nov.—Etchings and dry-prints.

FREDERICK KEPPEL & CO.—

To Nov. 23—Exhibition of lithographs.

KLEEMANN-THORMAN GALLERIES—

To Nov. 23—Water colors, paintings and etchings, Gordon Grant.

KLEINBERGER GALLERIES—

Nov.—Loan exhibition of Flemish primitives.

M. KNOEDLER & CO.—

Nov.—Exhibition of fine prints.

KRAUSHAAR GALLERIES—

Nov. 19-Dec. 3—Paintings, Augustus Vincent Tack.

JOHN LEVY GALLERIES—

Nov.—Permanent exhibition of ancient and modern paintings.

LITTLE GALLERY—

Nov.—Decorative art.

MACBETH GALLERY—

To Nov. 25—Paintings from Gloucester summer exhibition.

Nov. 26-Dec. 9—Paintings, Charles H. Davis.

MILCH GALLERIES—

To Nov. 30—Water colors and etchings, Louis Wolchonok; paintings, Haley Lever.

MONTROSS GALLERY—

To Nov. 23—Painting abstractions, Agnes Pelton.

MORTON GALLERIES—

To Nov. 25—Paintings and water colors, Kathleen Houlihan and Frederick Remahl.

NATIONAL ARTS CLUB—

Nov. 27—Annual exhibition of books of the year.

NEWHOUSE GALLERIES—

To Dec. 7—Modern French exhibition, Pascin, Segonzac, Chagall, Vlaminck, Utrillo, Matisse, Derain, Medigliani and others.

N.Y. SOCIETY OF CRAFTSMEN (Art Center)—

Indefinite—Works by American craftsmen.

N.Y. HISTORICAL SOCIETY—

To Feb. 28—Photographs of theatrical celebrities (1850-1910).

PARK AVE. GALLERIES—

Nov.—Screens by Robert Winthrop Chanler.

RALPH M. PEARSON STUDIO—

Indefinite—Modern hand hooked rugs by American artists.

PORTRAIT PAINTERS GALLERY—

Indefinite—Portraits by 20 American artists.

POTTERS SHOP—

Nov. 20-Dec. 4—Decorated pottery, H. V. Poor; ceramics, Carl Walters.

PUBLIC LIBRARY, PRINTS DIVISION—

Nov.—Etchings, Henry B. Shope.

REINHARDT GALLERIES—

Nov.—Paintings by modern masters.

Nov. 16-Dec. 6—Paintings, Edward Bruce.

ROBERTSON-DESCHAMPS GALLERY—

Nov.—Exhibition of paintings.

SCHULTHEIS GALLERIES—

Permanent—American and foreign artists.

JACQUES SELIGMANN & CO., INC.—

Permanent—Exhibition of ancient paintings, tapestries, furniture.

SILBERMAN GALLERIES—

Indefinite—Old masters and antiques.

MARIE STERNER GALLERIES—

Nov. 16-Dec. 1—Paintings, Van Dongen and E. Barnard and Lintott.

VALENTINE GALLERIES—

Nov.—Modern French art.

VAN DIEMEN GALLERIES—

Nov.—Paintings by old masters.

WEYHE GALLERY—

Nov.—Drawings and lithographs.

WESTON GALLERIES—

Nov.—Contemporary art; old masters.

WHITNEY STUDIO GALLERIES—

To Nov. 23—Paintings, Oscar Blummer.

HOWARD YOUNG GALLERIES—

Indefinite—Selected group of important paintings.

Rochester, N.Y.

MEMORIAL ART GALLERY—

Nov.—Loan exhibition of Gothic art.

Dec. 7-Jan. 5—First Rochester International Salon.

MECHANICS INSTITUTE—

Nov.—Studies for mural paintings (A.F.A.).

Saratoga Springs, N.Y.

SKIDMORE COLLEGE GALLERY—

Nov. 15-30—Block prints in color.

Dec. 1-15—Book plates, Rockwell Kent; color prints of Old Masters.

Syracuse, N.Y.

SYRACUSE MUSEUM—

Nov.—Associated artists of Syracuse exhibition; 40 pastels, F. Usher DeVoll.

Akron, O.

AKRON ART INSTITUTE—

To Nov. 24—Ohio-born women painters; children's work from Paterson, N.J.

Nov. 26-Dec. 23—American silk prints, Indian prints.

Cleveland, O.

CLEVELAND MUSEUM OF ART—

Nov.—French art since 1800 from museum collection.

GUENTHERS—

Nov.—Important paintings.

Cincinnati, O.

TRAXEL ART CO.—

To Nov. 23—Paintings, Edw. C. Voehert.

Nov. 25-Dec. 7—Paintings, J. H. Sharp.

Toledo, O.

TOLEDO MUSEUM OF ART—

Nov.—Gothic, Renaissance and XVIIIth century tapestries; loan exhibition of prints.

MOHR ART GALLERIES—

Nov.—Important American paintings.

SCHOOL OF DESIGN—

Nov. 18-Dec. 2—Work by German school children (A.F.A.).

Norman, Okla.

UNIVERSITY OF OKLAHOMA—

Nov. 5-30—Prints, Eric Daglish.

Dec. 5-30—Prints, Eric Gill.

Chickasha, Okla.

ROOSEVELT HIGH SCHOOL—

Nov.—Kiowa Indian exhibition.

Oklahoma City, Okla.

HARBOUR LONGMIRE SALON—

Nov. 16—Association of Oklahoma Artists' exhibition.

Toronto, Ontario

ART GALLERY—

Nov.—1929 water color Rotary (A.F.A.).

Portland, Ore.

PORTLAND ART ASSOCIATION—

To Dec. 1—Water color and drawings, Harry Wentz.

Easton, Pa.

EASTON SCHOOL MUSEUM—

Nov.—Pencil drawings, Ernest D. Roth (A.F.A.); small sculpture.

Philadelphia, Pa.

ART ALLIANCE—

To Nov. 30—Works by ten Philadelphia painters.

Nov. 15-30—Period dolls, Mrs. Charles Edward Heizer.

Nov. 27-Dec. 7—Period silver, Brainard-Lemon collection.

ART CLUB OF PHILA.—

Nov. 14-27—Paintings, Walter E. Baum, Harry Ber-

man, John F. Follinsbie, W. L. Lathrop, Antonio P. Martino.

LITTLE THEATRE OF MOTION PICTURE GUILD—

Dec. 22-Jan. 5—Monotypes, Ot Schmidt.

PENN ACADEMY OF FINE ARTS—

**To Dec. 8—27th annual exhibition of Phila. Water Color Society; 28th annual exhibition of Penn. Society of Miniature Painters.

PRINT CLUB—

Nov.—Prints by contemporary American artists.

PHILA. SKETCH CLUB—

**Nov. 21-Dec. 7—Penn. Academy of Fine Arts' Fellowship color annual.

PLASTIC CLUB—

To Nov. 27—Small oil paintings.

Pittsburgh, Pa.

CARNEGIE INSTITUTE—

To Dec. 8—28th Carnegie Institute international.

J. J. LESPIESPIE CO.—

Nov.—Exhibition of paintings.

KAUFMANN GALLERIES—

Nov.—Exhibition of Scandinavian art.

Providence, R.I.

RHODE ISLAND SCHOOL OF DESIGN—

Nov.—Recent American painting.

NATHANIEL M. VOSE GALLERY—

Nov.—Exhibition of paintings.

Columbia, S.C.

ART ASSOCIATION—

Nov. 19-30—Southern States Art League, 7th "A

HERZOG GALLERIES—
Nov.—Georgian silver and Sheffield; etchings,
Edouard Leon.

San Antonio, Tex.

SAN ANTONIO ART LEAGUE—
To Nov. 23—Paintings, F. Tenney Johnson.
To Nov. 26—International School exhibit.
Nov. 23-Dec. 7—Paintings, Nan Sheets.

WITTE MEMORIAL MUSEUM—
Nov.—Paintings, Frank Tenney Johnson and Nan
Sheets.

ATELIER GALLERY (622 Ave. E.)—
Nov.-Dec.—Paintings, Hugo D. Pohl.

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MILAM GALLERIES—
Nov.—Etchings of dogs, Marguerite Kirmse.
Nov. 19-Dec. 1—Paintings, Julian Onderkonk.

Salt Lake City, Utah

NEWHOUSE HOTEL—
Nov. 17-24—Florence Ware.
Dec. 1-8—Lee Greene Richards.

HOTEL BIGELOW GALLERY—
Nov.—Paintings by American artists.

Warrenton, Va.

LIBRARY ASSOCIATION—
Nov.—Medici prints (A.F.A.).

Seattle, Wash.

ART INSTITUTE OF SEATTLE—
Nov.—Oils, Boris Deutsch; pastels, John McLure
Hamilton; sketches, Thomas Handforth; oils, T. C.
Harmer; block prints, Waldo Chase; sculpture,
Jacques Schnier.

UNIVERSITY OF WASHINGTON—
To Nov. 30—French peasant costumes (A.F.A.);
water colors, Elizabeth Spalding, Raymond Hill.
Madison, Wis.

ART ASSOCIATION—
Nov.—Exhibition by Madison artists.

Milwaukee, Wis.

MILWAUKEE ART INSTITUTE—
Nov.—Thirty oils by Cleveland artists; color etch-
ings, Bernard Boutet de Monvel; Christmas card
exhibit by Wisconsin Society of Applied Arts.

MILWAUKEE JOURNAL'S GALLERY—
Nov.—Summer work of 62 Wisconsin artists.

LAYTON ART GALLERY—
To Dec. 4—Ernest Copeland collection of paint-
ings.

Oshkosh, Wis.

OSHKOSH PUBLIC MUSEUM—
Nov.—Water colors, Nile J. Behncke; etchings, Bertha
Jacques.

Doucet Is Dead

Jacques Doucet, noted French art con-
noisseur, who gained wealth as a costumer,
is dead at his home in Neuilly. By the terms
of his will, Henri Rousseau's masterpiece,
"Snake Charmer," goes to the Louvre.

The dispersal of M. Doucet's collection of
XVIIIth century French masters in 1912
brought the highest prices obtained in auc-
tion rooms up to that time. After that he
devoted himself exclusively to modern and
ultra-modern art and acquired many works
of Degas, Van Gogh, Cézanne and Daumier.
He erected a little palace on his estate to
house Picasso's "The Young Ladies from
Avignon."

Field Foundation's Purchases

The Hamilton Easter Field Art Founda-
tion, Brooklyn, which was founded in honor
of the late Hamilton Easter Field for the
purpose of encouraging progressive Ameri-
can art through the purchase of works, an-
nounces the acquisition of a bronze "Danc-
ing Figure" by Alfeo Faggi, a pastoral
landscape by Arnold Friedman, and "Back-
yard," by Chuzo Tamotzu. Robert Laurent
is president of the foundation.

New San Antonio Gallery

San Antonio has a new place to show pic-
tures, the Atelier Art Gallery, 622 Avenue
E, which was built by Hugo D. Pohl, and
whose director is M. D'Artenay. As a com-
pliment to Mr. Pohl, the first exhibition com-
prises a collection of his paintings.

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A.D.-11-29

New Galleries, With 11 Shows, Make Critics Gasp for Breath



"The Poet Gray," by Francis Cotes. Courtesy Mr. A. U. Newton.



A Mask by W. T. Benda. On the Main Sculpture Floor.



"Self Portrait," by Fantin-Latour. From the Chester Dale Collection.

Tremendous in size and tremendous in scope is the new Fifty-Sixth Street Gallery which has been formally opened in the building once occupied by P. W. French & Co., at 6 East 56th St., New York. Eleven distinct exhibitions marked the opening, and they filled the four floors of the building and also the basement and the sub-basement. The public flocked to see the displays, but the critics got winded and the multiplicity of works shown did not please some of them. For instance, Margaret Breuning of the *Post* said: "This rather wholesale

venture reflects, perhaps, the fact that New York is the present art center, as far as sales are involved, of the world, but it is too wholesale to make a pleasing impression on the visitor who likes less emphasis on quantity." Perhaps the solution is for the visitor to treat the Fifty-Sixth Street Gallery like a museum, and not try to see everything at one visit.

The magnitude of the display is indicated by the following list of opening exhibitions, beginning at the top floor and working down to the sub-basement: Old masters shown by Arthur U. Newton; antique Dutch furniture and pewter, by Michael Cuypers; American classical paintings, George C. Aronstamm; sculpture, Gleb Derujinsky; etchings by modern masters; antique furniture, by Mr. Grimson; modern paintings lent by Mrs. Chester Dale, James N. Rosenberg and others; water color portraits by Elinor Barnard; sculpture by Lucy Perkins Ripley; sculpture by leading Americans, occupying the whole first floor; garden sculpture, in the basement and sub-basement.

Sculpture seems to be the main theme of the enterprise. "The galleries on the main floor," says the *Post*, "are admirably planned for the exhibition of sculpture, utilizing as background, against which the pieces are set, walls finished in an even golden tone

without ornamental distractions. Sufficient space is allowed to appreciate individual pieces in the round, so that sculpture which has often been seen under trying conditions here receives new interest and significance."

The old masters displayed by Mr. Newton provided a contrast for the modern French works lent by Mrs. Dale. Among them were worthy examples of Romney, Raeburn, Hoppner, Kneller, Lely and others.

Modernist Church

The German modernist architect Weber designed this structure for the Church of the Holy Cross ("Zum Heilige Kreuz") at Frankfort-on-Main, and it has just been completed. The tall pillars and high narrow windows achieve the skyward effect of Gothic architecture, but by reverse methods. The grotesque animal gargoyles of the Middle Ages have been retained and look as if they serve the same purpose of draining rain water from the roof through their diabolical mouths; but they have been placed at the ends instead of the eaves, and it is doubtful if they are anything more than "figureheads"—for what a modern nuisance their sluices of water would be on the street below!



Catholic Church Designed by Weber.

Denver Sees Taos Art

Through the collaboration of the Denver Junior League with the Taos artists' colony and the Spanish-Indian Trading Company, Santa Fe, a large exhibition of Southwestern art is on view at the League's new clubroom during November. Kenneth H. Adams, Andrew Dasburg, Victor Higgins, Walter Ufer, Ernest L. Blumenschein, Eleanore Kissel, Dorothy E. Brett, Olive Rush and Frank Applegate are among those represented.

"Even though," wrote Arnold Ronnebeck of the Denver Art Museum, in the *Rocky Mountain News*, "it was not possible to have every artist of the Taos and Santa Fe groups represented, the exhibition as a whole gives a most comprehensive idea of the variety of artistic expression which makes this remote corner of the United States such an important factor in the creative activity of the country."

A Dana Purchase

The spirit of the late John Cotton Dana hovers about an exhibition of objects from daily life he bought in Egypt for the Newark Museum just before his fatal illness. The director was interested in putting beauty into the practical things men use, and the street vendor's stand herewith reproduced typifies that interest. He saw it on a street in Cairo, as its owner was dispensing from it the Egyptian equivalent of frankfurters and sandwiches. He stepped up to the vendor and bought it on the spot. That was the way of John Cotton Dana.



Street Vendor's Stand, Cairo.

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